





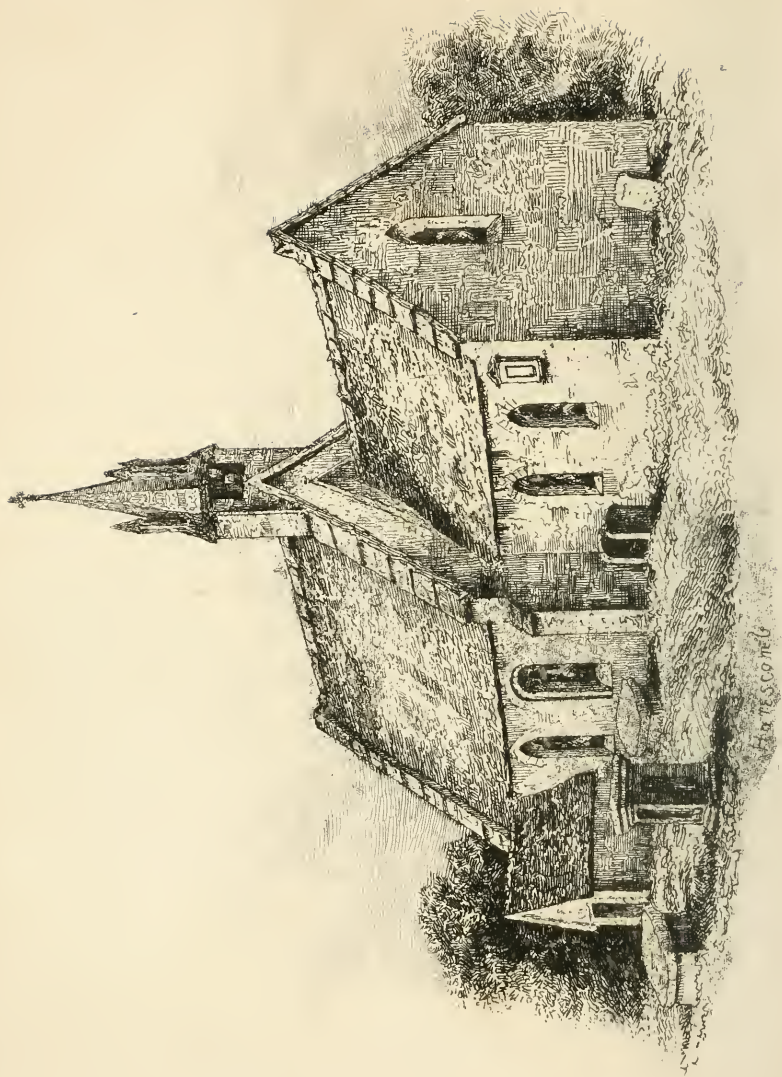
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THE

# Archaeological Journal.

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OF THE CENTRAL COMMITTEE

OF

The British Archaeological Association

FOR THE ENCOURAGEMENT AND PROSECUTION

OF RESEARCHES INTO THE ARTS AND MONUMENTS

OF

The Early and Middle Ages.



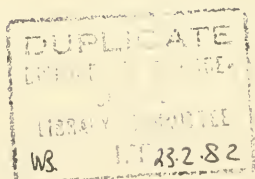
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THE

# Archaeological Journal.

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MARCH, 1844.

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IN presenting to public attention a new project for the encouragement of intelligent researches into British antiquities, and vigilant care for their preservation, no preliminary commendation of such subjects of enquiry may now appear to be requisite, such as the oration delivered in 1589, by the Historian of Cornwall, Richard Carew, in praise of the study of antiquity; and received on his admission to the Society, formed in 1572 by Archbishop Parker, with no small applause. Our fellow countrymen need not to be reminded now, as in the charter granted by George II. on the foundation of the existing Society of Antiquaries of London, that "the study of antiquity, and the history of former times, has ever been esteemed highly commendable and useful, not only to improve the minds of men, but also to incite them to virtuous and noble actions." At the present time, the love and the study of ancient and historical monuments, which appear to have first assumed a definite character under the influence of Archbishop Parker, no longer confined to a limited number of curious enquirers, have become a national and a prevalent taste. The progressive advance of such a taste may be marked from year to year, not less in the formation of numerous local societies, and private collections, or in costly undertakings for the support or restoration of ancient public monuments, than in publications, by means of which the obscurities of the science of Antiquity have been rendered comprehensible and acceptable to the public.

The general impulse which, of late years, throughout almost all countries of western Europe, has caused an increasing attention to be paid to ancient memorials of a national and medieval character,

in place of the exclusive admiration of objects of more remote antiquity, and more pure and classical taste, but of foreign origin, has now attained a great degree of popular favour. The collectors of fossils, termed by them "figured stones," in the last and previous centuries, have been succeeded by geologists, who have found the ground-work of a Science in facts, formerly incomprehensible, and objects of mere curious admiration. Thus also are the students of Antiquity now no more compelled to have recourse to vague terms in describing objects which present themselves, attributing to a Druidic, a Roman, or a Danish period, remains which formerly might have perplexed them by their antique aspect : the characteristic distinctions of every period are now in great measure understood, and Archæology, even as regards medieval relics, assumes the position of a defined science. Some effort then, in extension of the operations of an Institution, such as the Society of Antiquaries, which, although of a national and distinguished character, no longer fully supplies the exigencies of the occasion, as it did most amply at the period of its foundation, may now appear not only desirable, but almost indispensable. As the number of persons who take a lively interest in ancient National Monuments increases, the monuments themselves gradually disappear, either by decay of time, wanton destruction, or injuries inflicted, without ill intention, by those who are ignorant of their value. To preserve from demolition or decay works of ancient times which still exist, is an object that should merit the attention of Government, not merely on account of their interest as specimens of art, but because respect for the great Institutions of the country, sacred and secular, and a lively interest in their maintenance, must, as it is apprehended, be increased in proportion to the advance of an intelligent appreciation of monuments, which are the tangible evidences of the gradual establishment of those Institutions. No preservative control, however, which could be exerted by any legislative measure, could, as it is believed, prove so efficient in protecting public monuments from injury, as the more general extension of such a feeling throughout all classes of the community. The charter of the Society of Antiquaries of London makes no allusion to the preservation of national monuments by influence, or direct interference, when menaced with destruction. From peculiarities of its constitution, it may be doubtful

whether it ever could attain the requisite degree of extended influence for such purpose : the operation of the Society being at present almost exclusively limited to the portion of its members who reside in London, with few, if any, means of securing local co-operation throughout the country. In pursuance of these considerations the British Archæological Association has been devised, wholly independent of the said Society, yet wholly subsidiary to its efforts, and in extension thereof ; the system of operation, of which the project is now submitted to the public, being such as has been deemed more generally available to all classes, as a ready means of obtaining any desired information on ancient arts and monuments, and of securing their preservation, through the medium of an extended correspondence with every part of the realm. Conducted with the immediate concurrence of the officers of the Society of Antiquaries, and favoured by the sanction and patronage of its most distinguished members, no kind of rivalry or interference with the recognised province and professed objects of that Society is contemplated, or can justly be apprehended. The new project is adapted, as far as has been at this moment practicable, to form a subsidiary means of more fully supplying the exigencies of the present occasion, which have arisen from the more extended, and rapidly advancing interest in Archaic researches.

The means now proposed for attaining the objects desired may be thus concisely stated. A central and permanent Committee has been formed of persons resident in London, and purposing to hold meetings every fortnight during the greater portion of the year. In the composition of this body it has been endeavoured to secure in every department of Art or Antiquarian research, the co-operation of the persons best qualified, whose aid could possibly be secured, to represent each subject respectively, such as Primeval Antiquities, Numismatic Science, Architecture, Art, Sculpture, Painting on glass, or other accessory decorations. To persons living far from London or chief towns, an occasion is thus presented of readily obtaining practical suggestions on any point which might induce them to desire reference to such a Committee, either on the restoration of sacred or other ancient structures, and their appropriate decoration, or general information on any subject of research connected with Antiquity. The primary intent of the Committee

is to collect and to impart such information ; it is therefore desirable to organize a system of local correspondence throughout the country ; and in order that, if possible, corresponding associates may be obtained in every town and parish of the realm, no onerous annual contribution is required, the observation of such facts as may present themselves, and the contribution of them towards the common stock of knowledge, being all that is expected. The immediate wants of the Committee have been supplied, sufficiently for the present purpose, by voluntary annual contributions, and as the occasions of rendering such funds available for purposes of general interest may quickly increase, contributions of small amount will be thankfully received from any persons, whose means or inclination dispose them to aid the Committee in this manner, without encroaching upon domestic, parochial, or other more imperative claims. The Committee have indeed in view means of obtaining from other sources funds sufficient for their purposes ; and it is obvious that some such resources will be essential to give full effect to their preservative efforts ; but it is distinctly to be understood that there is no intention at any future time of exacting any annual subscription. Until adequate supplies may be at disposal, it is not unreasonable to believe that in any sudden emergency, when the existence of a monument of public interest may depend on the advance of a small pecuniary aid, it would be only requisite to submit the case properly to public consideration, either through the agency of correspondents, or in the quarterly publication of the Committee, to secure, without any direct solicitation, the desired assistance. That publication, edited by a sub-committee, is intended to serve as a medium of exciting interest and imparting information, of recording all facts and discoveries, brought under the notice of the Committee, even of a kind which at first sight may be deemed trifling, and of calling attention to cases when public monuments may be exposed to injury or desecration. On such occasions it is proposed, by courteous representation or remonstrance on the part of the Committee, to seek to excite a more just value for ancient objects of public interest ; and to offer pecuniary aid in some cases, as far as the available funds of the Association may permit, not however with the intention of intruding on the proper department of those whose position should render them the guardians of



such objects entrusted to their care, but of encouraging their efforts, and giving aid in carrying them into effect. It is proposed to give in this Journal summary and familiar suggestions or instructions on every department of research, so as to direct the enquiries of correspondents, and explain to those, who may be uninitiated in such matters, the practical means whereby their researches may be carried forward in a manner most agreeable to themselves, and most available for the common object. The best publications, in which more extended information may be found, will be pointed out, and notices of all new works on Antiquities published at home or on the Continent, or announced for publication, will be regularly given. Long and elaborate dissertations, or detailed descriptions of monuments, requiring numerous illustrations, will not properly find a place in a journal of unpretending character and moderate price. Such communications addressed to the Society of Antiquaries, through the medium of any member of its body, will always be acceptable, and received with due attention; and it may be further observed that the Society is accustomed to allot to the author of any communication considered by the Council deserving to be printed in the *Archæologia*, a certain number of copies. From time to time, however, the Journal will present illustrated descriptions, exhibiting characteristic specimens of camps or primeval works, roads, edifices, sacred, military, or domestic, and antiquities of every kind, so as to supply general observations in a more instructive manner, and models for the preparation of illustrated descriptions of similar monuments. Whenever any structure may unavoidably be condemned to demolition, it is recommended that a proper description, with plans and drawings, should be carefully prepared; but as these descriptions may be too extended to allow of their publication in full, such an abstract, as may properly be brought within the scope of the Quarterly Journal, will be given, and the originals preserved for reference, or subsequent use. Documentary evidences, charters, inventories, or wills, may be made available with explanatory comments, when they illustrate things substantial, by supplying either facts, such as the date of a structure, the expenses incurred in its construction, or details connected with costume, heraldry or decoration, and so forth. But such evidences bearing solely on local or genealogical history,

are not considered as within the scope of an endeavour which addresses itself properly to the illustration of tangible things. Foreign discoveries, the proceedings of the French "Comité des Arts et Monuments," and other Continental Societies, will be noticed, especially as illustrative of our National Antiquities: and with the view of instituting a comparison of analogous facts, an extended correspondence, both with Societies and individuals in all parts of Europe, is desired.

During the progress of public works, such as cuttings in the formation of railways, sewers, or foundations of buildings, the Geologist has often reaped a rich harvest of facts, but numerous discoveries of equal interest to the Antiquary continually present themselves on such occasions: the Committee purpose, as far as may be possible, to secure the careful observation and record of such discoveries, and preservation of the objects found. Lastly, it is hoped that a proper representation of the importance of the desired object, in any case that may occur in regard to the preservation of public monuments, will be found promptly to secure not only the concurrence of individuals, but the sanction and support of Government, according to the exigency of the occasion. So long as no Preservative Commission, or other National effort, may be considered requisite by the State, the Committee purpose to take such measures as may appear consistent with propriety, to solicit, whenever it may be necessary, the attention of the Government to the preservation of all the substantial evidences which serve to shew the progressive establishment of the Institutions of the Country.

ALBERT WAY.



## NUMISMATICS.

It was formerly supposed that prior to the invasion of Cæsar the Britons did not possess a coinage of their own, and indeed, the testimony of Cæsar himself has been often adduced in support of the opinion of those who assign the origin of a British stamped currency to a period subsequent to the Roman conquest of Britain.

The patient labour and indefatigable zeal, with which, in the present day, numismatists have prosecuted researches on the early and obscure coins found throughout England, have, however, gone far towards establishing a satisfactory appropriation of many of them to periods anterior to the invasion of Cæsar, and have determined others to have been struck in Britain posterior to the Roman domination.

Indeed, when it is considered that Cæsar came into Britain as a military invader, that his stay was brief and confined, and his means of obtaining information necessarily circumscribed and difficult, we shall be justified in qualifying his statement that the Britons used iron rings instead of coins, in the belief that metallic rings worn as ornaments may have been applied to the purposes of money.

It is very clear that many of the rude coins found in this country present types distinct from those on the purely Gaulish coins, and which types cannot be traced to have been derived from Roman models. Like the earliest Gaulish, they seem to be imitations of Greek coins, more or less resembling the originals, but often so rudely copied, that it is only by comparison with others graduating towards similitude to the prototypes, that the fantastical objects upon them can be detected as imitated portions of designs on Greek coins, deteriorated more and more, by ignorant workmen attempting to imitate bad copies without a knowledge of their source, and without any aim to attach a meaning. Thus the earliest British coins have often on one side an ill-formed and disjointed horse, and on the other, an equally misshapen human head, laureated, but of which the wreath, or the curls of hair, only remain; some are stamped, on one side only, with a grotesque horse; others have symbols and ornaments of various kinds, such as wheels, flowers, and animals, many of which are evidently

attempts at imitation, and others, if design or object may be suspected, altogether difficult of explanation. They occur in gold, more or less pure, in silver, and in brass, and are usually concave and convex.

Under the Roman rule, the British coins exhibit great improvement; both consular and imperial Roman coins are obviously the models of many, and the names of British princes or chiefs, with towns and localities, are introduced. It is true that at present some of these are disputed, but there is every reason to infer from what has already been done, that well-directed research, aided by future discoveries, will decide their correct appropriation. The coins of Cunobelinus are very numerous and well executed. They often bear on the reverse the letters CAMV, for Camulodunum, the chief city of the territory under his rule. These pieces may be adduced as an instance of the importance of recording the places where coins are discovered. They are found in the greatest abundance in the neighbourhood of Colchester, which occupies the site of the ancient Camulodunum, where there is every reason to believe they were struck. By carefully noting the places that yield in greatest abundance the uninscribed British coins, the best foundation will be laid for their explanation and classification. The same mode may be adopted to classify the imitations of Greek coins, particular types of which may with safety be assigned to the people of the territories that were within the limits of the localities where they are found in the greatest number. The coins of Cunobelinus, and others probably contemporaneous, are the last as well as the finest of the British series, which appears to have been shortly after entirely superseded by the Roman money.

Many of the early coins found in England must have been in common circulation in Germany, in Britain, and in Gaul, as they are found in abundance throughout these countries. Fresh discoveries, however, of coins hitherto unknown, and which mature investigation will probably lead to their being assigned to the British series, are from time to time taking place, and induce a hope that, ere long, the facts already collected will not only be much augmented but better illustrated and explained.

For the study of British and Gaulish coins, the *Numismatic Chronicle*<sup>a</sup>, and the *Revue Numismatique*<sup>b</sup>, periodical publica-

<sup>a</sup> London: Taylor and Walton.

<sup>b</sup> Paris: Rollin, Rue Vivienne.

tions containing elaborate essays on the subject, and copious examples of the coins themselves, should be jointly consulted.

Roman coins, both consular and imperial, but especially the latter, are found throughout England in vast numbers. They occur in gold, silver, and brass; the gold and silver being about the size of our sixpence, but much thicker; the brass are classified in three series, called, first, second, and third; or, large, middle, and small; they accord in size with our penny, halfpenny, and farthing. But at the same time coins of intermediate and smaller dimensions will be met with; those in brass, of the later times of the Roman Empire, decrease to a minute size, the silver coins become thinner, and the designs upon them in lower relief, and the gold coins decrease in weight and extend in dimensions.

In all cases of discoveries of coins, it is of the first importance that they be examined *in mass* as early as possible, and accurately catalogued, to ensure their record before casualties occur, and to secure the advantage of inspecting a large number of each type in order to correct or restore defective legends. When coins are badly struck, as is frequently the case in the British and Gaulish series, it is sometimes necessary to compare a dozen specimens before the complete type can be restored; and the assistance of an experienced numismatist should be obtained whenever the coins are illegible, or doubt arises as to their classification.

A few simple directions for cleaning coins may be useful, it being to be borne in mind that the advice of a practised numismatist is always indispensable to the novice, who will at times find it difficult to judge of the metal of which coins are composed when obscured by rust.

Silver coins are often coated with a dense green oxide. To remove this they should be steeped for ten minutes in a solution of ammonia, then immersed in water and wiped with a soft towel; if necessary, a fresh quantity of the solution may be applied. The red rust which often attaches itself to silver coins, and is frequently found beneath the green, must be removed by lemon juice, or by a solution of citric acid. Tartaric and sulphuric acids may also be used, but the citric will be found the most effectual as well as the safest.

The numismatist in the progress of his researches will meet with numerous examples of ancient as well as modern forgeries. The ancient false coins are not void of interest; they are of

lead, iron, and brass, plated with silver, and will be found fully described and treated of in the works recommended hereafter.

Coins in brass and copper are injured by subjection to the action of acids, which destroy the pieces themselves as well as the rust, and for the same reason the application of solution of ammonia is objectionable. The thin rust or patina of various hues, which brass coins acquire from lying in particular soils, should never be disturbed; when this is so thick as to obscure the effigies or inscription, a graver or penknife may be used, provided the operator can discern, from any portion of the inscription that may be legible, the nature and position of the hidden parts. If not, an experiment so delicate and hazardous should not be attempted.

Brass coins which are found in marshy and boggy soils, and in the beds of rivers, are usually free from rust, and when first brought to light, often exhibit the appearance of gold.

As gold never rusts, the coins in that metal merely require washing in water with a soft brush.

All circumstances connected with the discovery of coins should be noted with care: such as, the locality, its natural and artificial features; whether urns, or fragments of pottery, tesserae of pavements, walls, weapons, ornaments, and skeletons, are, or have been, noticed; as, on the absence or presence of one or more of these various remains, safe and sound conclusions may depend.

In giving these brief instructions to such of our correspondents as may need them, it will be unnecessary to do more than merely advert to the great utility of ancient coins in the illustration of history; they serve to elucidate and to confirm events recorded by ancient writers, and, in some instances, are the sole memorials of others, forming connecting links in the great chain of historical records; they familiarise us with the civil and religious usages and customs of ancient times, and afford, in many instances, examples of the highest artistic skill.

In the Roman series many of the coins bear direct allusion to events connected with the history of our own country, while others, struck in Britain, furnish authentic and copious information at an important epoch in the annals of the province. For a full account of these interesting medallie



monuments, Akerman's *Coins of the Romans relating to Britain*<sup>c</sup> may be recommended, and his *Descriptive Catalogue of rare and unedited Roman Coins* may be referred to for general ideas as to the rarity of Roman coins. As, in the latter work, only the rarer coins are given, the student may conclude that those which are not to be found therein are common. Banduri's *Coins of the Romans from Trajanus Decius to the termination of the Byzantine Empire*<sup>d</sup>, an elaborate compilation, gives the common as well as the rare coins. The consular coins are fully described in the *Thesaurus Morelianus*. As an elementary work on coins in general, Akerman's *Numismatic Manual*, 2nd edit., will be found useful, nor should Pinkerton's 'Essay on Medals' be disregarded by the entire novice, especially if he be forewarned against placing confidence in the correctness of the list of prices at the end of the second volume.

The Roman and continental coins appear to have constituted the circulating medium in Britain, from the departure of the Romans to about the seventh century. The rude uninscribed Saxon coins in silver termed *peættar* are probably earlier, but those the appropriation of which admits of no doubt commence about A.D. 670. The former exhibit undefinable marks, circles, squares, birds, dragons, and grotesque animals. Letters are found on some, together with a crowned head, and the cross, the symbol of Christianity, which, consequently, may be considered of later date; the others may be ascribed to the pagan princes anterior to the general propagation of Christianity.

The Saxons, long subsequent to their settlement in Britain, do not appear to have had any coinage of their own, and it would seem that for two centuries they chiefly used the Roman money with that of France, as well as personal ornaments adapted to answer the purposes of stamped money. Thus among the funereal remains of the Saxons, we find Roman, Byzantine, and Merovingian coins, which are of the greatest service in enabling us to determine the date of the object discovered with them, often exhibiting nothing in themselves sufficiently characteristic to fix dates. The earlier *peættar* are occasionally found in barrows with the remains of the

<sup>c</sup> 2nd edit. London, 1844.

<sup>d</sup> *Numismata Imperatorum Romanorum a Trajano Decio ad Palæologus Augustos.*

Paris, 1718. There is a Supplement to Banduri by Tanini. Rome, 1789.

dead; but by the time that the Saxons had established a regular coinage of their own, the usages of society had changed, and the practice of burying upon the hills after the manner of the pagans, had given way to the Christian custom of interring in church-yards. The absence of an early Saxon coinage is further accounted for, by the use of ornaments as a medium of commerce and traffic. Mr. Wright, in an article in the *Gentleman's Magazine*<sup>e</sup>, has cited several passages from the poem of Beowulf to shew that rings were as commonly used for money among the Saxons and other Teutonic tribes, as among the Celts. There is internal evidence, from the use of archaic forms and allusions to events, that this poem, in an older and more perfect form, was contemporary with the period when, as corroborative evidence proves, the Saxons had no stamped coinage of their own. Of Hrothgar (the Danish king) it is said,

He beót ne a-léh ;  
beágas dæle,  
sine æt symle ;

He belied not his promise ;  
he *distributed rings*,  
treasure at the feast ;

The same king is also styled *beáð-horda weard*, the *keeper of the hoards of rings*. Another king is spoken of as *owning a nation, a town, and rings*, and as *the giver of rings*, and throughout this poem the word *rings* is synonymous with that of treasure or money.

The other Saxon coins are the *styca* in brass, and the *penny* in silver. Examples of the half-penny are also known, but of the *farthing*, mentioned in the Saxon laws and gospels, no specimen has come down to us. Many of the Saxon coins are rude imitations of the Roman small brass, although, from the low relief of the designs on the thin pieces of silver, as well as from the unskillfulness of the artists, the imitation is not easily detected. On the coins of "Eadweard," A.D. 901 to 924, the gate of the Prætorian camp, on the very common small brass coins of Constantine, is obviously copied, and on another, the hand of Providence, taken from Byzantine coins. The coins of Offa are however well executed, and those of other Saxon princes are not without occasional mediocrity of skill. The obverse of the Saxon pennies gives the name of the king, sometimes with and sometimes without the portrait; the reverse, the moneyer's name and place of mintage, the great

<sup>e</sup> Gent.'s Mag. 1837. p. 497. et seq.



variety of which renders them valuable for the orthography of names of persons and places. On some of the earlier coins, Runic characters and Saxon letters are occasionally combined.

Recent discoveries have considerably increased the list of Saxon coins, and, notwithstanding the diligent researches of able numismatists, much remains to be done towards the explanation of many novel types. The chief works for the study of the Saxon coins, conjointly with the British and English, are, Ruding's *Annals of the Coinage of Great Britain*, Hawkins's *Silver Coins of England*, and Lindsay's *Coins of the Saxon Heptarchy*.

The transmission of the actual coins in all cases where correspondents are in doubt is recommended, but the frequent loss of money-letters entrusted to the Post Office, should caution persons against committing valuable coins to such a dangerous medium of conveyance. Provided the coins cannot be procured for inspection, impressions in sealing-wax should be taken of both sides of the coins, which should be simply pressed into the melted wax dropped on card or paper, as if sealing a letter. From these matrices, plaster casts can be taken, which for all common purposes will supply the place of the real coins. The great objection to casts is, that they do not warrant decision as to the genuineness of coins; and here it is necessary to guard collectors against the practices of forgers of ancient coins, who, both in Paris and in London, are continually fabricating imitations of ancient Greek, Roman, Saxon, and English money, which is dispersed by means of their agents throughout the country, and sold, often for high sums, to the inexperienced. It is practice alone that will enable the student to detect forged coins, and no rules, however clear and explicit they may appear, will supersede the necessity of a careful examination of ascertained forgeries, and their comparison with genuine specimens.

C. R. S.

## PAINTED GLASS.

It would hardly be proper in a publication like the present, to pass over without notice the most brilliant of the pictorial arts—that of glass painting, as practised by our medieval ancestors. We therefore gladly embrace the present opportunity of directing the attention of our readers to the subject, with a view not only to the preservation of existing specimens of ancient painted glass, but to the ultimate and complete revival of the art itself. No apology can be necessary for this; the intrinsic excellence of the art of glass painting, when, as in the middle ages, practised according to its *true principles*, and with due regard to the peculiar properties of glass, its brilliancy and transparency, and the value of the specimens now remaining to us, as illustrative of customs and decorations, and especially of the condition of the arts at various periods, alike entitle it to our attentive consideration.

Glass painting may be emphatically termed a medieval art; its development took place during the middle ages, and it attained its greatest perfection towards, or almost immediately upon, their close. The models for our imitation are consequently of somewhat ancient date; their number is daily diminishing; and we therefore cannot too strongly urge upon all, especially upon those charged with this duty, the extreme importance of preserving what time and violence have spared. It is not merely to the preservation of the greater and more perfect works that we would call the attention of our readers. Every little fragment of painted glass is interesting to the observant student: insignificant though it be in itself, it is a *fact*, which may confirm or qualify some preconceived opinion.

It is lamentable to think of the quantities of old glass that have been, and are in process of being, wholly lost through neglect alone. An ancient glass painting is composed of many pieces of glass, of various sizes, held together by means of *leads*, i. e. narrow strips of that metal, having a groove on either side sufficiently wide to receive the edges of the glass. From age, and other causes, the leads become decayed; a

piece of glass drops, or is blown out of the leads by the wind ; the leads, deprived of its support, become gradually relaxed in other parts ; other pieces of glass are in consequence lost, and so the painting rapidly perishes. A similar result follows the loss of a piece of glass occasioned by a stone thrown by an unlucky boy, or other accident. It may safely be affirmed, that nearly as much glass has been lost in this manner during the last two hundred years, as fell a victim to mistaken zeal during the Reformation and Rebellion. Now all this might have been prevented by a little care in the first instance. Had the work been examined occasionally, and the old leads repaired, or replaced with new, the loss arising from mere decay would not have occurred : or, had the lost piece of glass been promptly replaced with a piece of new, the further progress of decay might in all probability have been arrested. The old adage, "a stitch in time saves nine," applies with peculiar force to a painted window. Again : had the work been protected by a wire guard on the outside, much wanton, as well as accidental injury, would have been prevented.

Let us in future adopt these precautions ourselves. Whenever a glass painting, although in other respects perfect, appears to *bag*, or bulge out in places, that is a symptom that its *leading* requires reparation or renewal. If the latter, the restoration ought to be most carefully conducted. The pieces of glass of which it is composed should be retained in their original positions, and the forms of the ancient lead-work preserved as much as possible. When the work is complicated, it is better to have it re-leaded by a regular glass painter, than to trust it to the tender mercies of an ignorant glazier ; but even this is better than to suffer it to fall to pieces without an effort to save it. If the painting should be already much shattered, no time ought to be lost in repairing or renewing the leads, and in replacing the missing pieces with new glass. And here we condemn the practice of what is called *restoring* an ancient glass painting, by supplying its defects with modern painted glass. It may be allowable, in some cases, to fill the place of what must have been plain colour with a corresponding plain piece of coloured glass ; or even perhaps to restore a portion of ornament, or other matter, where sufficient authority exists for the restoration ; but in all other cases, it is safest to make up the deficiency with a piece of plain white glass, slightly dulled, or smeared

over, so as to subdue its brilliancy<sup>a</sup>. It should never be forgotten, that the value of an ancient authority depends upon its *originality*. The moment it is tampered with, its authenticity is impaired. There is no true artist who would not rather contemplate an antique *torso*, in its mutilated condition, than however well restored to what, according to conjecture, might have been its original state. These venerable remains ought to be preserved intact. The ancient artist alone should be permitted to address himself to us through them. A figure which has lost its head, or is otherwise mutilated, no doubt renders a glass painting defective; but it is far more disagreeable to detect an imperfect, or conjectural "restoration," of an ancient work. Indeed the restoration is the more dangerous in proportion to its deceitfulness—its similitude to the ancient work. A practised observer may discover the cheat, which therefore only excites his suspicions as to the originality of the rest of the painting; but it is to the *student* that authorities are of the greatest use; and he, through inexperience, is the more likely to be misled, by what he honestly supposes to be a genuine relic. If a showy effect is desired, that can be safely obtained by supplying in a *copy* all the defective parts of the original. Good taste is better evinced by treating an ancient specimen of glass as an *authority*, than as a mere matter of ornament.

It may be urged, that the ragged and mutilated condition of an ancient painting on glass has, in many instances, occasioned its entire destruction; the painted fragments having been cast aside, and replaced with plain white glass. But this again has been occasioned by the default, or indifference, of those whose duty it was to preserve, rather than to consent to the destruction of any harmless remnant of antiquity: and we must hope that the awakened taste for ancient art will prevent the recurrence of similar barbarism.

Painted glass loses so much of its interest and value, in every point of view, when removed from its original situation, that a collection of fragments from various places into one window, with

<sup>a</sup> An instance of a real restoration of an ancient painted window is afforded by the central east window of the chancel of Westwell church, Kent. The remnant of the painted glass in this window was re-leaded, and many of the missing pieces of glass supplied with plain bits of coloured, or

white glass, by Mr. Willement, under the superintendence, and we believe principally at the cost, of William Twopeny, Esq., of the Temple. We have had occasion to examine this window ourselves, and can bear testimony to the good taste displayed in its repair.



a view to their better preservation, is a measure, which, however laudable on account of the motive, should not be resorted to except in an extreme case. We cannot, however, be too grateful to those who, actuated by this spirit, at a time when these things were treated with greater neglect than at present, formed such collections, and thus have been the means of preserving to us much old glass. We may mention in particular Colonel Kennett, to whose exertions we owe the greater part of the glass now existing in Dorchester church, Oxfordshire. Whether it would be advisable to attempt the removal of such remains to their original positions is a question worthy of much consideration. It would require great care and experience in many cases, to discover whence the glass had been originally taken, and a misplacement of it would be a worse evil than suffering it to continue in its present place. In those cases, however, where there is sufficient evidence to shew the original situation of the glass, it ought certainly to be put back again: as, for instance, the glass of the clear-story windows of the choir of Canterbury cathedral, the greatest part of which, being now scattered about other windows of that building, and mixed with other glass of various dates and styles, no longer affords, at least to the casual observer, any idea of its original arrangement; and by the generality of persons passes wholly unnoticed.

We cannot too earnestly recommend the protection of painted windows by means of external wire guards. The present good condition of the beautiful glass at Fairford church, Gloucestershire, is no doubt, in great measure, owing to the munificence of the Hon. Mrs. Farmer, who, about the year 1725, at her own cost, supplied those windows with their present wire guards. It is sad indeed to witness the serious injury annually sustained by painted windows, even in some of our cathedrals, for want of such protection. Much expense must necessarily be incurred by the re-leading of a window, or even by supplying it with wire guards, and this without producing any apparent show. Considering, however, the extreme value of ancient authorities in glass, to the artist especially, and even to the antiquary, their fragile character, and the irreparable nature of their mutilation, or loss; we will venture to affirm, that such spirited individuals as Colonel Kennett, the Hon. Mrs. Farmer, and other true preservers of ancient glass, have been greater benefactors to the art itself, and are even more deserving of our praise, than those, who with perhaps more ostentation,

and with a hardly increased outlay, erect modern painted windows as monuments of their own liberality.

We are unwilling to take leave of this portion of our subject without a slight reference to the *cleaning* of painted windows, concerning which some difference of opinion we believe exists. All, we trust, are agreed as to the degree of *caution* which ought to be observed in such a matter. Upon the whole, we have arrived at the conclusion, that the later glass, i. e. that painted since the first half of the fifteenth century, is as much improved in appearance as the earlier specimens are injured by this process. We would, however, refer our readers to the windows of Cologne cathedral, which contain painted glass of various dates, the greater part of which has been cleaned; and beg them to judge for themselves. The latest glass in that cathedral is contained in the five north windows of the north aisle of the nave; and as a true specimen of glass painting can hardly be surpassed. Almost the whole of the glass in these windows is of the same period, and painted in the same style, that of Albert Durer; some of the subjects are respectively dated 1508, 1509. These windows are now as fresh in appearance as on the day when they were first executed. Yet there is no unpleasing glare; no confusion of colour; all is grand, harmonious, and quiet, although the colouring is of the most brilliant character that can be conceived. On the other hand, the eastern window of the eastern chapel of the choir, in particular, (a work of the thirteenth century at least,) which has also been cleaned, presents to the eye a very confused, and speckled appearance, whether viewed closely, or from a distance; although its colouring is hardly so brilliant as that of the windows before mentioned. It is true that a good deal of modern glass has been inserted into this window; but the most original parts have nearly the same effect as the restored parts. A similar result has been produced by the cleaning of other early windows in the choir; whose general effect contrasts but poorly with the grandeur and solemnity of such of their contemporaries as are still permitted to retain the rust of antiquity.

This difference, as it appears to us, may in some measure be accounted for by considering the peculiarities of an early and a late glass painting<sup>b</sup>. The one is a mosaic, being com-

<sup>b</sup> It is not our intention at present to enter into any detailed account of the various styles of painted glass. We may, however, remark, *en passant*, that the pecu-

liarities of glass paintings of different periods are as well defined as those of the corresponding styles of architecture. And inasmuch as the general change of

posed of very small pieces of various coloured glass, varying greatly in depth, and much intermixed. The natural tendency of this arrangement is not only to give by contrast undue prominence to the lighter colours, but also, through some optical delusion, to produce confusion of colour, in proportion to the smallness of the coloured particles employed. Thus we observe, that an intermixture of very small pieces of red and blue glass, has at a distance the appearance of purple. These defects are in some measure corrected by age. The brilliancy of the lighter colours is subdued by the partial obscuration of the glass; which also has the effect of more completely separating the various tints, and of thus preventing confusion of colour. The rust of antiquity, therefore, greatly adds to the effect of an early glass painting, by increasing its breadth and harmony. A later glass painting requires no such adventitious aid. Larger pieces of glass are mostly employed in its construction, and thus its individual colours (which possess a greater equality of depth than those of early paintings) are originally arranged in broad and distinct masses. Amongst other late windows which we think have been improved by cleaning, we may mention those superb specimens of *cinqe cento* art, the windows of St. Jacques church, Liège: and also such of the windows of King's chapel, Cambridge, as have already undergone this process.

We will now offer some remarks on the present low state of glass painting, considered as an *art*.

It cannot we fear be denied, that the works of our modern glass painters are, in general, inferior, not only to ancient examples, but also to the productions of modern continental artists; and that this is owing, not indeed to the nature of the materials employed,—for glass of every kind (with the important exception of white glass, that *silvery white* which forms so essential an ingredient in every old glass painting) may now be easily procured at a reasonable rate, and equal, if not superior in quality, to the glass used on the Continent, or in the ancient times, at the most flourishing

style in both branches of art took place nearly at the same time, we see no impropriety in denominating, for the future, the various classes of mediæval glass by the terms of "Early English," "Decorated," and "Perpendicular:" terms, which, from their long use, have now acquired a certain and definite meaning. As, however, glass

continued to be painted according to true principles as late as 1545; and as its ornamental details, &c., in great measure, lost their Gothic character about 1520, if not earlier, we shall in future distinguish the style of glass painting which prevailed during the short interval between those dates, by the name of the "*cinqe cento*" style.



period of the art,—but, because the hand to execute, and more especially the faculty to design an artistical glass painting, are in general wanting. The cause of this deficiency exists not in any inferiority of native British art, to that of foreign states,—such an imputation, if made, could be instantly refuted by a reference to the recent exhibition of the fresco cartoons in Westminster Hall,—but in the general indisposition of the patrons of glass painting, at the present day, to encourage *artists* in practising this branch of art. It is unfortunately too much the custom to regard glass painting as a *trade*, not as an *art*, to favour the tradesman at the expense of the artist.

Upon the whole, we are inclined to think, that the period embracing the latter part of the last, and the commencement of this century, was more favourable to a development of *art* in glass painting, than the present age. However justly we may condemn the mode of execution, and the design of the works of that period, as being contrary to the fundamental principles of glass painting, and unsuitable to the nature of painted windows, we cannot deny the *artistical character* of such works, in general. At the present day, however, although we see the *practical part* of glass painting conducted according to truer principles, it is seldom that we meet with a window which is really entitled to be regarded as a work of art. Let us not be supposed by this to condemn the present preference for imitations of ancient glass,—far from it; being ourselves very ardent admirers of ancient painted glass, we are the more anxious to see *real* imitations of it,—such works indeed as may resemble ancient authorities in *spirit*, that is, in artistical feeling and composition.

That glass painting during the middle ages, and for some time afterwards, was almost universally practised by artists in no wise inferior in skill to their cotemporaries in other branches of art, we need only refer in proof to existing examples. We will venture to assert that it will be extremely difficult, if not impossible, to point out any ancient glass painting, whatever may be its age, or subject, that is totally devoid of artistical feeling, and propriety of taste. Every ancient glass painting in general bears the stamp of originality; a certain style, or character, pervades it; all its parts are rendered subservient to some leading principle, or general design. This propriety of feeling may be observed in the simplest, as well as in the most elaborate works; it is not

confined to any period, and is the best proof that the ancient glass painters were *artists*. It is a common opinion that in the earlier styles of glass painting in particular, the representations of the human figure are unartistical, and ridiculous, because generally out of drawing, and sometimes grotesque. To the careful observer, however, hardly any ancient figure appears unartistical. Whether it occupies a place by itself, or forms part of a groupe, and however rude in execution it may be ; its attitude and aspect to him appear calculated to convey some definite meaning, according to the design of its original imaginer. The representation of the artist's idea may indeed be more or less strongly given, according to the nature of the subject itself, the state of art at the time, his power of conception, and his skill in carrying it out in execution : and it may consequently require an educated eye to read the painted story ; but we should not ridicule the ancient artists, because we ourselves happen to be dull of apprehension.

If then the ancient glass paintings are so replete with good taste, and proper artistical feeling as we have asserted, and upon which point we fear no contradiction, it follows, that in order successfully to imitate them, we must employ those who possess these artist-like qualities. That this point has hitherto been much neglected, we do not scruple to affirm. By an indiscriminate exercise of patronage, we have greatly discouraged those few artists who already practise glass painting, and have deterred others from adopting it : our glass paintings are gradually becoming more correct in point of ornamental detail, but we see little amendment in respect of general design, and artistical feeling. We quite agree, that if the style of any one period is selected as that in which an intended glass painting is to be executed, that style must be *entirely* followed, consequently the painter is not at liberty to import into a painting, designed in an early style, the improvements of a later period ; but he should always select as his model the best and most artistical specimens of the particular style adopted, and endeavour to enter into their spirit. This, we apprehend, is the view an *artist* would take of the subject. We leave it to our readers to judge for themselves, whether our modern glass paintings have in general been designed and executed upon this principle. With the exception of certain heraldic windows, the work of Mr. Willement, we fear that we

could point out but few modern glass paintings really entitled to rank with the productions of former ages. Of the rest, some are indeed *examples* of composition and drawing! others are inharmonious compilations from various authorities, parts of different designs having been indiscriminately huddled together: or else *weak* copies of ancient examples, the timidity or coarseness of the drawing betraying both the mediocrity of the painter, and his inability to embrace the spirit of the original.

The only sure mode, we apprehend, by which similar results may be avoided in future, will be by adopting the system so successfully practised abroad,—of seeking out *artists*, and employing them. We would therefore wish to see glass painting regarded again as an *art*, not as a mere decorative trade; and we would advise all persons to bestow their patronage in future with discrimination, making the artistical skill and knowledge of the practitioner the principal cause of his employment. By acting thus, we should not only stimulate to further exertion such of the present glass painters as are entitled to be called artists, but open as it were a new field of enterprize to artists, and encourage them to enter upon it. We have that confidence in the energy, industry, and skill of our native artists, that we feel assured that with fair play, and proper encouragement, we should witness them not only soon successfully imitating ancient glass paintings, but even at length bringing the art itself to a degree of perfection which it has never yet attained. We would strongly recommend the adoption of some vigorous measure for raising the standard of taste in regard to glass painting: it is absurd to leave things as they are. It should be recollected that every bad glass painting may be considered almost as an absolute waste of so much money as has been expended upon it.

The means that we would propose for effectuating this object would principally be, the subjecting to competition at least all the greater intended works in painted glass, and the submitting the rival designs to the judgment of *competent* persons, in whom *artistical competitors* might be induced therefore to place confidence. We cannot help thinking that such a censorship might be constituted, by associating with some *first-rate artists*, a select number of antiquaries, possessing a competent knowledge of glass painting; and that great results might be expected from such an union of artistical and technical knowledge. The difficulty of understanding the principles of glass

painting, is often held up as a bugbear by interested persons ; but we are convinced that those who have already mastered the practical part of glass painting, (at least as practised by the medieval glass painters,) will agree in saying that its difficulties have been grossly exaggerated. A very little attention to the subject, would soon enable any artist to pronounce an opinion as to the suitableness of a design for a glass painting, as well as upon the merits of the work itself when executed ; and as the good effect of every glass painting depends in reality, less on the mere technicalities of detail, than on composition, artistical feeling, goodness and character of outline ; we are sure that *artists* should always be consulted as to the choice of one of several designs. We are convinced that a tribunal of antiquaries and amateurs exclusively, would fail in its object. No real artist would submit to its decision. Such judges would often be misled by a reverence for mere antiquity, and correctness of detail ; and for want of that experience which nothing but an *habitual*, and *professional* contemplation of works of art can give, would often fail to appreciate the most truly artistical design.

We would also suggest the adoption, to a certain extent, of a system pursued in trials at the Royal Academy. We are aware that it is the practice of many glass painters to employ artists to make their designs for them, and afterwards to pass them off as their own. And as our chief object would be to secure a *fair trial*, and to raise the character of glass painting as an *art*, we think that each competitor should be required himself to design, and execute some subject, under the inspection of competent judges. No true artist would shun this ordeal ; and we should thus become acquainted with many of the most improving of modern glass painters, whose names and merits are, at present, not generally known or appreciated. A step in the right direction has been taken in the matter of the designs for the painted glass for the Houses of Parliament ; and we should gladly see it followed up in other quarters, and indeed more fully carried out. We confidently predict, that the example which would be afforded by a few of our leading institutions adopting some such plan as that above submitted, would be eagerly followed by private individuals ; and that the result would be, the creation of a good school of glass painting in this country, and the raising of the art in public estimation.

C. WINSTON.



## ANGLO-SAXON ARCHITECTURE,

ILLUSTRATED FROM ILLUMINATED MANUSCRIPTS.

THE subject on which it will be my endeavour to throw some additional light in the present paper is one of great obscurity. Old writers on architectural antiquities carelessly jumbled together almost all monuments distinguished by the absence of the pointed arch under the title of Saxon. Some more recent antiquaries have gone into the opposite extreme of asserting that there are now remaining no specimens of Anglo-Saxon buildings. The difficulty attending this question arises from the absolute impossibility of identifying existing structures of an early period with historical dates. This difficulty has been increased by the adoption of several general assertions, which I am inclined to believe altogether incorrect. It has been stated that parish churches were very rare among the Anglo-Saxons, that they were small unsubstantial buildings, and even that they were built of nothing but wood. I think the notion that Anglo-Saxon churches were all built of wood will now hardly find supporters. We know that there were structures of this material; a few wooden churches are mentioned in Domesday Book; Ordericus Vitalis mentions a wooden chapel on the banks of the Severn, near Shrewsbury, which was probably built a very short time before the Norman conquest<sup>a</sup>; and there was a wooden church at Lytham in Lancashire, which was destroyed, and a stone church built by its Norman lord, as we learn from Reginald of Durham<sup>b</sup>. This last writer, only two pages after, mentions a church of stone at Slitrig in Teviotdale, although only a chapel dependant on the church of Cavers, and which must have been older than the Conquest, for in the twelfth century it was a roofless ruin<sup>c</sup>. The notion that the Anglo-Saxon churches were few and small, is chiefly founded upon some

<sup>a</sup> Illie nimirum lignea capella prisceis temporibus a Siwardo Edelgari filio, regis Edwardi consanguineo, condita fuerat.—Ord. Vit. ed. Le Prevost, vol. ii. p. 416.

<sup>b</sup> Nam prædicti militis avus ecclesiam præfatam quondam asserum viliori com-

page constructam, a fundamentis diruerat; pro qua et aliam lapideam in honore sancti confessoris, licet non omnino in eodem loco confecerat.—Reginald. Dunelm. (Surtees' Publication), p. 282.

<sup>c</sup> Reginald. Dunelm. p. 284.

general assertions of the Anglo-Norman monkish chroniclers, to which we ought to give very little value; for not only was it the fashion for at least two centuries after the Conquest to speak contemptuously of every thing Saxon, but general assertions of the old monkish chroniclers are seldom correct. It is my belief that a careful perusal of the early chroniclers would afford abundant proof that churches were not only numerous among the Anglo-Saxons, but that they were far from being always mean structures. It is not the object of the present observations to enter into this part of the subject, but I will cite two passages which offer themselves almost spontaneously on accidentally opening two well-known writers. Ordericus Vitalis, speaking of the state of England in 1070, only four years after the Conquest, says, "*Fiebant et reparabantur basilicæ, et in eis sacri oratores obsequium studebant Deo debitum persolvere*." Churches to be repaired at this time must have been Saxon, and I think of stone; if they had been mean structures, and in need of repairs, it is more probable that the Normans would have built new ones. There can be no doubt that the Anglo-Saxons paid much less attention to architecture than the Normans. William of Malmesbury<sup>e</sup>, speaking of the laxity of manners among the Anglo-Saxons in the age preceding the Conquest, says, "*Potabatur in commune ab omnibus, in hoc studio noctes perinde ut dies perpetuantibus, parvis et abjectis domibus totos sumptus absumebant, Francis et Normannis absimiles, qui amplis et superbis ædificiis modicas expensas agunt*." And a few lines after he adds, "*Porro Normanni . . . . domi ingentia ædificia (ut dixi) moderatos sumptus moliri*." This passage must not be taken as a proof of the meanness of Anglo-Saxon architecture in general; it is merely a somewhat indefinite statement of a well-known fact, that the Saxon nobles did not establish themselves in vast feudal castles like those of the Anglo-Normans. William of Malmesbury goes on to describe the change among the clergy under the Normans, and observes, "*Videas ubique in villis<sup>f</sup> ecclesias, in vicis et urbibus monasteria, novo*

<sup>d</sup> Orderic. Vital., vol. ii. p. 215.

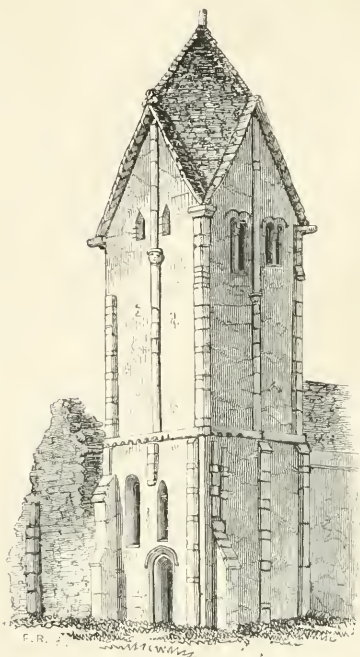
<sup>e</sup> De Reg. Angl., lib. iii. p. 102. ed. Savile.

<sup>f</sup> The meaning of the word *villa* at this period is fixed by the following passage of Ordericus Vitalis, vol. ii. p. 223. *Gaufridus Constantiniensis episcopus . . . qui certamini Senlacio fautor acer et consolator*

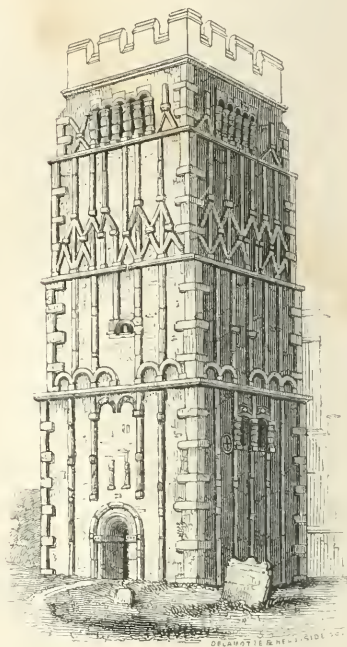
*interfuit, et in aliis conflictibus . . . magister militum fuit, dono Guillelmi regis ducenas et octoginta villas (quas a manendo manerios vulgo vocamus) obtinuit. It is said of Lanfranc (A.D. 1070—1089) in MS. Cotton. Claud. C. vi. fol. 168. vº. (written in the twelfth century), In maneriis ad archiepiscopum pertinentibus multas et*

*ædificandi genere consurgere.*" The expression, *a new style of building*, is important in two points of view : the way in which it is introduced shews that churches in another style of build-

SUPPOSED ANGLO SAXON TOWERS.



Lampton, Surrey.



Earl's Barton, Northamptonshire.

ing were in existence, and that they were numerous, for William of Malmesbury (who is good authority on this point) does not tell us that the number of churches was at first multiplied greatly by the Normans ; and, secondly, it proves that there was a marked difference of style between the ecclesiastical buildings of the Anglo-Saxons and those of the Anglo-Normans. Recent antiquaries have accordingly found architectural remains in several parish churches where other parts of the building are Norman, differing so remarkably from the Nor-

*honestas ecclesias ædificavit.* We might expect to find good specimens of the *earliest* Norman in some churches in Kent, in the estates which formerly belonged to the Archbishop of Canterbury. It is not

probable that the churches built by Lanfranc would need rebuilding before the thirteenth or fourteenth centuries. We may identify these estates by Domesday Book.



man parts of the same building, and from Norman architecture in general, that they have not hesitated to attribute them to our Anglo-Saxon forefathers. These characteristics are chiefly observed in massy steeple towers, such as those of Sompting in Sussex, and Earl's Barton in Northamptonshire ; and it is probable that the tower was the strongest and most durable part of an Anglo-Saxon parish church, and would therefore be most likely to be preserved amid Anglo-Norman repairs.

There is a source of information on the subject of Anglo-Saxon Architecture which has hitherto been neglected, and which has always appeared to me to be of great importance. I mean, *illuminated manuscripts* ; and it is the object of the present essay to shew how remarkably they support the belief that the remains just alluded to are Anglo-Saxon. Illuminated manuscripts are, for the middle ages, what the frescoes of Pompeii and Herculaneum, and the paintings of the Egyptian pyramids, are for more ancient times : they throw more light than any other class of monuments on the costume and on the domestic manners of our forefathers. These manuscripts, which extend through the whole period of the middle ages, are full of architectural sketches. At the time when they are most abundant, i. e. subsequent to the twelfth century, these sketches are of less value, because the monuments themselves are numerous, and their dates more easily established ; still they afford much information on domestic and military architecture. But at an earlier period, they furnish data which we have no other means of obtaining. It may be observed that the medieval artists, whatever subject they treated, represented faithfully and invariably the manners and fashions of the day ; and that from the language and character of the writing we are enabled to fix their date with great nicety. The manuscript to which attention is now called, is a fine copy of Alfric's Anglo-Saxon translation of the Pentateuch, now preserved in the British Museum, MS. Cotton. Claudius B. IV. It was written in the closing year of the tenth century, or at the beginning of the eleventh, i. e. about the year 1000 or very shortly after, and is filled with pictures, containing a great mass of architectural detail. The proportions are often drawn incorrectly, (the universal fault of the Anglo-Saxon artists,) but the architectural character is perfectly well defined.

The cut, fig. 1, presents some of the characteristics of most frequent occurrence in this manuscript. It represents an arcade, with a door under one of the arches. Columns and capitals of this simple form are most common, and the arches, when round, are all reproductions of this type. It has not been thought necessary to give in our cuts the figures of personages with which all these drawings are accompanied in the originals. Under the arches and door-ways we not unfrequently observe kings and ministers seated, and distributing justice, in the manner represented in our cut, fig. 2, where a messenger is entering, the bearer of intelligence, through the triangular-



(Fig. 1.) Arcade. MS. Cotton. Claud. B. iv. fol. 36 vº.



(Fig. 2.) Arches. from the same MS., fol. 37. vº.

headed door-way on the left. The manner in which the messenger places his hand at the top of one of the columns must be accounted for by the unskilfulness of the artist. The

compartments of the walls which are lightly shaded in the engraving, are in the original painted yellow. Polychromy is observable in all the architectural subjects throughout the manuscript; the arches, and even the mouldings, and different parts of the columns, are painted of various hues. The colours most frequent are yellow and blue. It may perhaps be doubted how far we may depend on the strict truth of the colours employed by the early artists, for in some instances they seem to be extremely fanciful. I have met with pictures in which men's hair was painted of a bright blue; but it is not impossible that at some period it may have been the custom to stain the hair of that colour. However, be the colours true or not, these drawings appear to establish the fact, that the Anglo-Saxon buildings were painted in this variegated manner.

The figure given above contains other characteristics of importance, which frequently recur in the manuscript, especially the baluster columns. Among other instances of similar pillars, one of the most remarkable is that given in the margin (fig. 3), which occurs at folio 74, 1<sup>o</sup>. Here again (as in all the cuts I have taken from this manuscript) the part shaded in the engraving is coloured in the original. These are precisely the kind of columns which are still found in some remains of buildings supposed to be of the Saxon era. They occur in the oldest parts of the church of St. Alban's, where we find also the same triangular-headed arches which occur so frequently in our manuscript. A series of the baluster columns at St. Alban's are engraved from drawings by

Carter, in the plates published by the Society of Antiquaries (*Moniment. Antiq.*, vol. i. pt. 15.), from which the example given in the present page, fig. 4, is copied. These columns are characterised by the same double and treble band mouldings, in the different parts of the column, as appear in our cut, fig. 2. I see no reason for disbelieving that the baluster columns and triangular-work are parts of a church of St. Alban's built early in the eleventh century

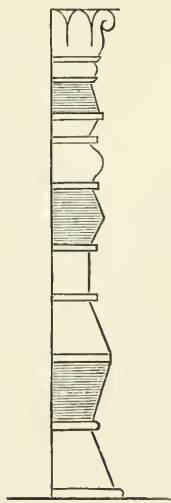
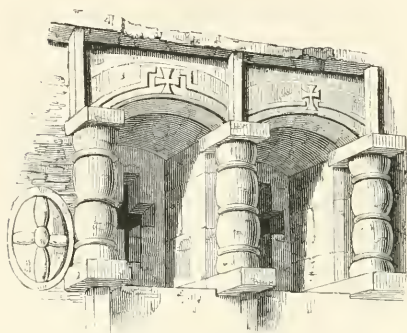


FIG. 3

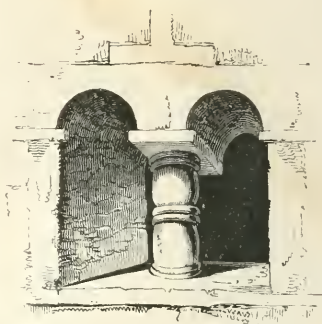


FIG. 4.

with the Roman materials which had been collected from the laborious and continued excavations of many years, by Abbots Ealdred and Eadmar, among the ruins of the ancient city of Verulamium<sup>g</sup>. Most of the church-steeple supposed to be Anglo-Saxon, contain belfry windows with columns of this description. For the sake of comparison, I give two examples (figs. 5 and 6) from the towers of Earl's Barton church in



(Fig. 5. Earl's Barton. Northamptonshire.



(Fig. 6. St. Benet's Cambridge.

Northamptonshire, and St. Benet's in Cambridge. They have only that difference in design from the specimens selected from the Cottonian manuscript, which we might expect to find between the columns of a small window in a parish church-steeple, and the larger ornamental columns of a door-way.

One of the most striking, and constantly recurring characteristics of the architecture of our Anglo-Saxon manuscript, is the triangular-headed door-way. We have already seen an

<sup>g</sup> It has been observed, I think by Rickman, that the great quantity of tiles observed in the old parts of St. Alban's church renders it probable that they were not taken from older Roman buildings, but made for the occasion. I think, however, that this assumption is by no means of sufficient strength to outweigh the distinct testimony of the old chronicler relating to the excavations carried on during the lives of the two successive abbots, both of whom, he says, collected in this manner the tiles and stones for the building: of Abbot Ealdred, he states, *Tegulas vero integras et lapides quos*

invenit, aptas ad ædificia seponens, ad fabricam ecclesiæ reservavit (M. Paris. Hist. Abb. p. 40); and of his successor Eadmar, *Et cum abbas memoratus profundiora terræ ubi civitatis Verolani apparuerunt vestigia diligentur perscrutaretur, et antiquos tabulatus lapideos cum tegulis et columnis inveniret, quæ ecclesiæ fabricandæ fuerunt necessaria, sibi reservaret, &c.* (p. 41). It may be observed that the Anglo-Saxon *tegel*, our *tile*, signified tiles and bricks of whatever description (if made of baked earth): *hræf-tegel* was the term used for the tiles used to cover roofs of buildings.



instance in fig. 2. The cut, fig. 7, represents an arrangement which is frequently repeated in the manuscript: the difference in the shades represents the two different colours with which it is painted. In fig. 1, we have seen a low round arch within a triangle. In fig. 8, we have a double arch, joining in a sort of pendant, similarly placed within a triangle. Fig. 9. represents a triangular tympanum. The first of these two last-mentioned figures appears, by the capitals, to be intended as part of a more richly decorated building than that to which the other belonged.

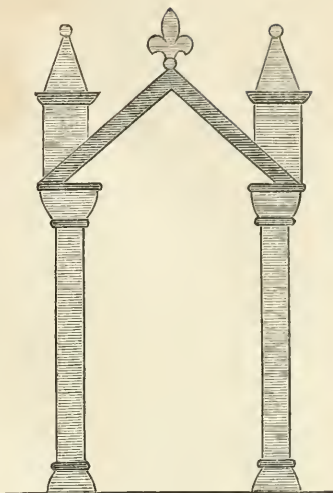


Fig. 7. MS. Cotton, fol. 57 v.º.

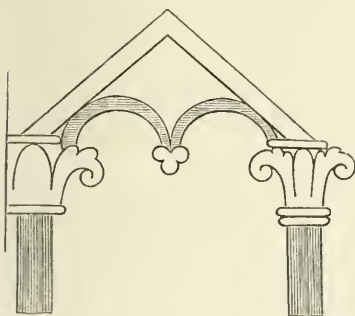


Fig. 8. MS. Cotton, fol. 61. r.º

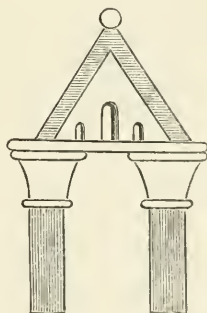
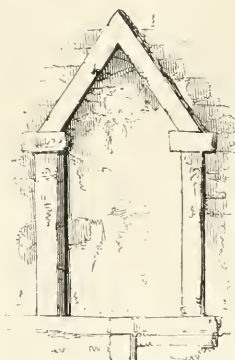


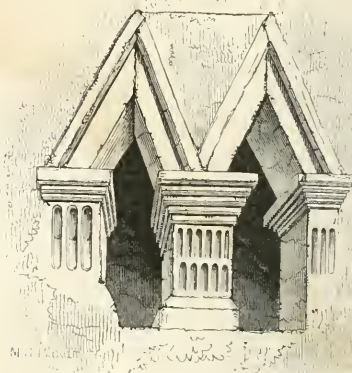
Fig. 9. fol. 65. r.º.

I have already stated that triangular arches are found in the oldest parts of the abbey church of St. Alban's. They occur as windows in most of the steeple-towers of the character supposed to be Saxon, and are also found in some instances as door-ways. We have a door-way of this description in Barnack church, Northamptonshire, and another in Brigstock church, in the same county. Windows of this description are still more common. Of the following cuts, fig. 10. represents a door-way in the church of Barnack; fig. 11. a very curious belfry-window in the church of Deerhurst, in Gloucestershire;

and fig. 12. a window from the tower of Sompting church in Sussex.

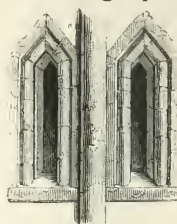


(Fig. 10) Barnack.



(Fig. 11) Deerhurst, Gloucestershire.

The church of Sompting presents a very interesting specimen of what appears to be an Anglo-Saxon steeple, and one which seems to have preserved its original form, even to the roof. It is joined to a church of late Norman style, but apparently containing also some relics of an earlier building. From the difference of the stone, and its much greater corrosion by the atmosphere, in the steeple, we are at once led to believe it to be at least more than a century (perhaps two) older than the body of the church; and it is remarkable that Domesday bears witness of there being a church in this parish in the time of William the Conqueror, which must then have been old, to need rebuilding so soon as the middle of the twelfth century, which appears to be about the date of the body of the present church. There can be little doubt that the present steeple belonged to the older church, which was standing here at the time of the Conquest. It is very much to be desired that a list should be made of all the parish churches mentioned in the Domesday Survey, and that the churches now existing in the same places should be carefully examined. Among the illuminations of the manuscript of Cædmon, pl. 59, as published in the *Archæologia*, vol. 24, there is a rude but curious figure of an Anglo-Saxon church, the steeple of which bears considerable resemblance in form to those of which we are speaking. The date of Deerhurst tower

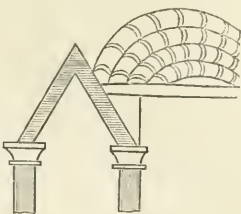


(Fig. 12) Sompting.



appears also to be justly fixed to a period antecedent to the Norman conquest. The original inscribed stone is still preserved among the Arundelian marbles at Oxford, which states that the church of Deerhurst was consecrated on the 11th of April, in the fourteenth year of the reign of Edward the Confessor, which would be A.D. 1056, or 1057, according as the regnal year may have been counted from Edward's accession or from his coronation. A new steeple could hardly have been wanted during the Anglo-Norman period; and as the one now standing cannot have been built at a later period, we seem justified in concluding that it was the original Saxon tower.

Fig. 13. represents another of these triangular-arched doorways from the Cottonian manuscript. It is accompanied with what is intended to represent a dome. Domes occur frequently in the manuscript, and form a connecting link between Anglo-Saxon and Byzantine architecture. The dome represented in our cut appears to be covered in a very singular manner with parallel semicircles, apparently of tiles; the form which occurs more generally in the manuscript has a knob or ball at the summit, from which, as a centre, the rows of tiles radiate. It may be observed also, that in these drawings the roofs are generally covered with tiles which, in form and arrangement, bear a close resemblance to the scales of a fish.

Fig. 13.) M.S. Cotton, fol. 38. r<sup>o</sup>

The capitals of columns in this manuscript are also deserving of attention. Several examples have been given in the cuts which illustrate the preceding pages: the following additional varieties are selected from different parts of the volume.

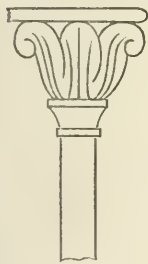


Fig. 14.



Figs. 15 to 18.

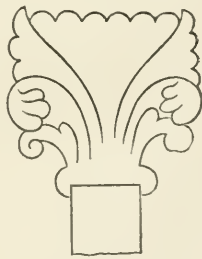
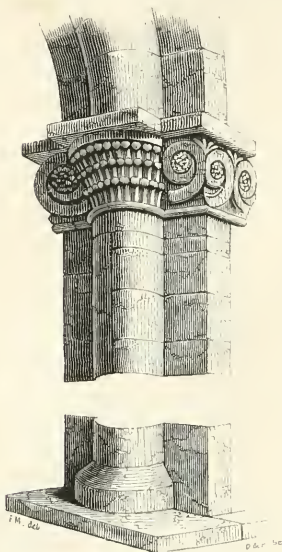


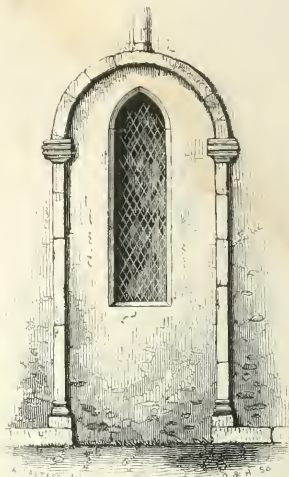
Fig. 19.

The most simple and common form is that which has been represented in figs. 1, 2, 9, and 13. The capitals more richly

ornamented are generally formed of leaves, as in figs. 3, 8, 14, and 19. The foliated capitals, of course imitated from the older Roman, are characteristic of the Byzantine and Romanesque styles. I think they are not found in early Norman, but begin to be introduced towards the period of transition. Foliated capitals of a peculiar and elegant description (fig. 20.)



(Fig. 20.) Sompting Church.



(Fig. 21.) Corhampton.

occur in the door-way of the tower of Sompting church. An arch in Corhampton church, in Hampshire, rests upon imposts bearing a very close resemblance to the rudely drawn capitals of the manuscript represented in our figs. 17, 18. The manuscript presents some other architectural characteristics, and in particular several figures of fonts, all of one form, a plain basin on a shaft, somewhat resembling an egg-cup. But enough has been said for the object I had in view.

We have then, in the manuscript under consideration, a series of architectural drawings which are pure Saxon, and of the date of which there can be no doubt. They present a number of characteristics which are sufficient to distinguish a peculiar style, which probably was the general style of Anglo-Saxon buildings. It is certain that the old artists produced nothing on parchment which was not modelled on what really existed before their eyes. I would add, that although illuminated manuscripts become more numerous after the Conquest,

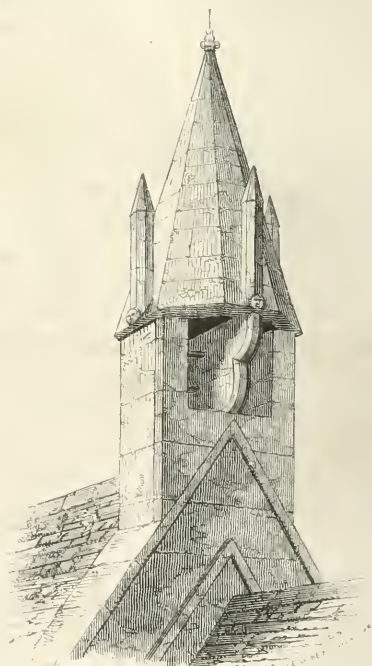
I never met with one of a later date exhibiting any of the peculiar characters mentioned above. We find a similar style on parts of existing buildings which are evidently of a very early date, and which therefore, as it appears to me, we are justified in attributing to the same age as the manuscript, in the same way that we should ascribe an unknown effigy to the age in which its costume is found to prevail in similar illuminations. It remains for further examination to shew how far we ought to refer every example of this style to the same age. The dates of early buildings appear to have been often fixed too arbitrarily. I would merely cite, as an instance, the church of Waltham abbey. This is considered as early Norman, and ascribed to the date of about 1120, because Henry I. and his two wives are recorded as special benefactors to the monastery. In the two most authentic accounts of the early history of Waltham abbey, both written apparently late in the reign of Henry II., the *Vita Haroldi* and the tract *De Inventione Sanctæ Crucis Walthamensis* (the latter of which brings the history up to the time at which it was written), we have a particular and curious account of Harold's church, which was very spacious and massive, and which agrees perfectly with what now remains; and these same documents give us every reason to believe that no remarkable alterations had been made in the building up to the time at which these histories were written, that is, up to the period of transition. This is very easily accounted for, because the acknowledged character of Harold's building would preserve it from dilapidation, and the jealousy with which it was looked upon by the Normans (as we are informed in the documents) caused it to be treated with neglect. It may be observed also, that Harold's church was most probably built by architects brought over from Normandy, and would therefore have a decidedly Norman character. I will merely add that a copy of Prudentius in the British Museum, written apparently about the middle of the eleventh century (or very soon after), MS. Cotton. Titus D. XVI., contains one or two rows of columns of which the shafts are ornamented in precisely the same style as those which still remain in Waltham abbey.

T. WRIGHT.

## ON BELL-TURRETS.

No belfry is better adapted to a small village church than that which is supported by a single wall, as it saves much expense of material, and does not interfere with the simplicity of ground-plan desirable in an edifice of this description. Accordingly we find many instances of the plain flat bell-gable, sometimes standing over the chancel-arch, as at Skelton near York, and Binsey near Oxford, but more usually set upon the western wall, as at Northliborough in Lincolnshire, and many other places. This kind of belfry has been much used in modern churches, though not often very successfully. As it is really no easy matter to design a good west front comprising a bell-gable, and the width required in our new churches much increases the difficulty, by placing the belfry over the chancel-arch, according to some of Mr. Pugin's designs, a more pleasing general outline may be obtained ; but even in this case, when viewed from the north or south, the belfry will present to the spectator the mere end of a wall, and appear an unsightly excrescence to the building. I was therefore much pleased when my attention was called to some bell-turrets, which, standing like those above named, upon a single wall, yet present the appearance, on a small scale, of steeples whose substructure affects the ground-plan of the building : and I was fortunate in seeing these specimens in their right order, not perhaps as regards date, but according to their development in point of design and ornament.

The first of these is Harescomb in Gloucestershire ; a church mentioned by Rickman as having a singular belfry at the east end of the nave, but with little or no



Harescomb, Gloucestershire

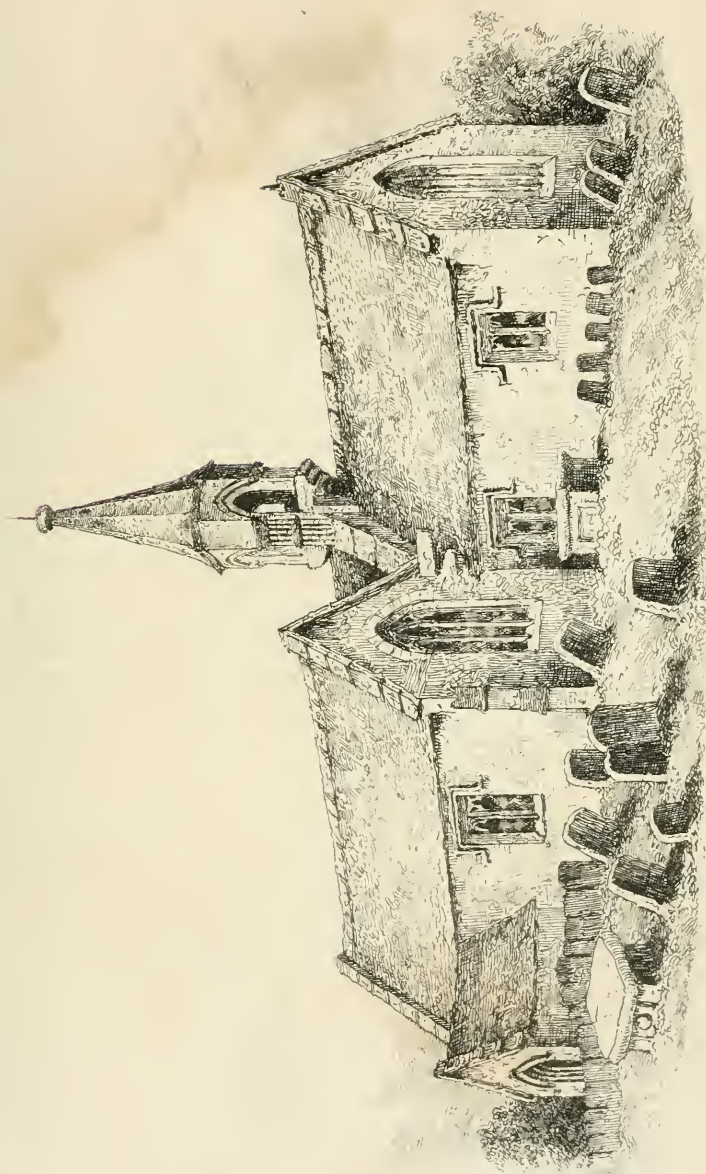




Acton Turvill







Lough Delamere



further description. This belfry serves as a key to all the rest. The wall over the chancel-arch is crossed by a block of masonry projecting eastward and westward, and forming each way a sort of corbel or bracket. This gives support to the eastern and western faces of an octagonal spire, the other two cardinal sides resting on imposts raised upon the wall itself, two spaces or apertures being thus left for the bells. The diagonal faces of the spire are supported only by their connection with the others; but from the small size of the belfry it is plain the stone may easily have been cut in such a manner as to obviate any difficulty in the construction. The whole is strengthened as well as enriched by octagonal pinnacles at the cardinal sides, and at present it is banded with iron. The style of the church appears to be early Decorated; the windows consist of single lancet lights, but foliated; the west window is modern; the font has an Early English character. This church stands at a short distance to the west of the road between Gloucester and Stroud, about six miles distant from the former; it is not easily visible, as it lies in a deep hollow.

In the next specimen, the church of Acton Turvill, in Gloucestershire, the transverse block of masonry supports piers or imposts similar to those on the north and south sides; and the addition of shafts renders these sufficiently large to meet all the angles of an equilateral spire, its cardinal faces being supported by their corresponding imposts, and its diagonal ones resting between them, like the entablature of a colonnade. The cardinal sides have round pinnacles. This belfry, which stands over the chancel-arch, is of an Early English character. Some Perpendicular insertions have been made in the body of the church. The village of Acton Turvill is about ten miles westward of Mahnsbury in Wiltshire.

At Leigh Delamere the design is improved upon by the introduction of a beautiful pointed



Leigh Delamere

arch between the cardinal sides of the belfry, which are enriched by shafts. The lower part of the belfry forms, in its section, a cross, the upper part an octagon, of which the cardinal sides are smaller than the diagonals. The spire being equilateral, its angles evidently do not correspond with those of the turret, and there is also a small space left upon each of the cardinal sides, uncovered by the spire; this is filled up by what appears to be the base of a pinnacle, the upper part of which has been destroyed. This belfry is also of Early English character, though the chancel-arch, and indeed the whole of the church, leads me to believe that in point of date it belongs to the period in which the Decorated style prevailed. The reason why shafts are introduced, both in this and the last, is obvious, namely, to form a graceful finish to the diagonal openings, and to give the impost the character of a clustered pier instead of a bare wall. This belfry is also central, and the addition of a south aisle gives, in some aspects, a very picturesque outline to the church, which contains other portions worth notice, for instance a late stone pulpit, and some beautiful tabernacle-work at the east end, in the interior, the east window being blocked up. Leigh Delamere is about eight miles from Chippenham, to the north-west.

The belfry of Corston church stands upon the west gable, and in its construction is perhaps the most elegant of any. Here the transverse block springs from a corbel immediately above the west window, and is carried, as at Harescomb, up to the base of the spire as a wall, dividing, in two equal portions, the space between the northern and southern piers. Here the diagonals of the spire can neither be said to rest upon an arch, as at Leigh Delamere, nor to be supported like an entablature,



Corston Church.



as at Acton Turvill, nor yet by mere connection with the others, as at Harescomb. But the turret beneath the spire, which, like all the others, has a cruciform section below, becomes octagonal at the top, by means of a kind of bracket, which extends the cardinal faces sufficiently to make them correspond with the cardinal sides of the spire, and then, forming an obtuse angle in the horizontal plane, gives support to its diagonals. The form of the opening, as projected on a vertical plane, is trefoil-headed, the top being square. Round the base of the spire, which is ribbed, is a delicate moulding with a battlement, and on the top is a beautiful finial; there are no pinnacles. This belfry is difficult to describe, and not very easily drawn; but by examining it attentively, an artist would at once see its construction, and be able to form a model. Its style and date are clearly Perpendicular. Corston is about two miles from Malmsbury, on the Chippenham road.

These four turrets, it will be seen, are alike, in having a cruciform base and an octagonal spire, but they differ in the adaptation of the one to the other; and this variety gives them value in the eyes of the architect, as it will authorize him in forming combinations according to his skill, instead of scrupulously adhering to a given copy. They are also valuable as comprising all the pointed styles, and as admitting any degree of ornament. And it will be observed, that the belfry of Corston very gracefully occupies a position which could not have been properly occupied by a turret springing from the ground, viz. the middle of the west front.

If these specimens are worth imitation, *à fortiori* they are worth preserving. Now, though I am by no means in the habit of travelling through the country to spy out the nakedness of the land, I need feel no hesitation in saying, that one or two of the churches mentioned are in a state which must before long demand attention. In these days far less is to be feared from neglect than from injudicious restoration, or from the necessities of a parish forced to enlarge, repair, or rebuild, but unsupplied with funds sufficient for any thing beyond the least expensive mode of providing for the exigency. I am totally unacquainted with all the parishes which I have named, and know nothing of either their claims or resources, but I surely am not wrong in directing attention to the subject.

J. L. PETIT.



## THE MEDIEVAL ANTIQUITIES OF ANGLESEY.

THE antiquities of this remote and little-known district, may be commodiously arranged under three heads :—

- (1.) The British or Cymric, before the introduction of Christianity.
- (2.) The Cymric, posterior to the introduction of Christianity, and prior to the conquest of Wales by Edward I.
- (3.) The antiquities posterior to the English conquest.

It is not, however, by any means easy to determine, first, at what period Christianity was actually introduced into Wales and Anglesey; and secondly, to pronounce what remains, usually classed as Cymric or Celtic, (such as Carneddau, Maen-hîr, Cromlechs, &c.), were erected before, or what after, the existence of the Christian religion in this district. It is highly probable that a large portion of the ancient military works, and many of the tumuli, cairns, &c., were constructed at a time later than the coming of the Saxons into Britain, and prior to the eighth or ninth century. In the absence therefore of written testimonials and other evidence, as to the date of such remains as we now find pretty numerously throughout the island, it is better to class all such remains under the head of “Cymric Antiquities;” this epithet being quite applicable to them at whatever period they first came into existence. The head of “Medieval Antiquities” will include all such edifices and ruins of edifices, &c., as are clearly posterior to the introduction of Christianity; and will also embrace the military buildings erected by Edward I., as well as the houses constructed down to the end of the sixteenth century.

It is only this latter head which is taken briefly into account in the present paper. The author of it is occupying himself in making an accurate survey, admeasurement, and delineation, of all the antiquities in the island; and has already terminated a large portion of the Medieval, with a small part of the Cymric division<sup>a</sup>. He hastens to give a brief sketch of

<sup>a</sup> He is also engaged in a similar survey of the antiquities of Caernarvonshire, and would be glad to hear of the other Welsh

counties attracting the notice, and occupying the leisure, of some of his antiquarian friends.

the result of his observations as far as they have yet been carried.

The isle of Anglesey has always been a district of great simplicity and comparative poverty, notwithstanding that its soil is by no means unfruitful, and that its mineral riches are of high value. Still, not being the seat of any manufacturing population (at any period that we know of), and the attention of its inhabitants being exclusively directed to agricultural occupations, it has never seen the wealth of great feudal landlords spent in adorning its villages or towns,—and it has not been devastated by the hand of modern vandalism. Anglesey remains nearly what it was some hundreds of years ago; the manners of the people are very simple and primitive; its ecclesiastical buildings have never been *improved*; they have been allowed to decay more or less, but they have not been so much injured by this neglect as they would have been by positive interference in days of archæological darkness. On the one hand, therefore, while we are not to expect to find any buildings of importance or even of magnitude (with one exception—King Edward's castle at Beaumarais), so, on the other, we may expect to find the Medieval remains less injured than in other parts of the country, a circumstance which, with one or two exceptions, (such as the friary of Llanvaes, destroyed soon after the Reformation, and an abbey near Aberffraw, also destroyed), is found universally to prevail. Much therefore may be learnt of village ecclesiastical architecture in Anglesey, but very little of what would adorn a town.

The total number of the parochial churches in the island is seventy-four, nearly all of very early date in their principal parts: rude in form and small in size: often badly constructed: many barely adequate to the accommodation of a slowly increasing population: nearly all of them untouched by modern hands. Every parish in Anglesey bears the name of its patron saint, or else of the holy man who first introduced Christianity, and built a place of worship in it: this is common indeed throughout Wales; but it is peculiarly so in Anglesey, and is of great value to whoever searches into the history of the district.

The common form of the Anglesey village church is cruciform, always built with strict attention to the orientation of the edifice: small in size, being commonly from thirty to sixty feet in extreme length: low in height, the gable seldom

being more than twenty feet from the ground: the walls always thick, never under three feet: the original windows very few in number, and those being only circular-headed loopholes, without any ornament whatever: every thing being exceedingly plain, ornamentation of any kind being evidently beyond the means of the simple people. A bell-gable almost always at the west end of the church (there being only three or four old steeples in the whole island): the gables carefully topped with crosses, supported upon canopied trifoliated bases, terminating the coping of the gables; the font always at the west end of the nave, of the simplest form, and generally of high antiquity: no side aisles, no triforia, no clerestories (except at Beaumarais, Holyhead, and perhaps one or two more places); hardly a pillar or shaft to be met with in the whole district.

After such a description of the general character of these churches, it may well be asked what interest they can possess? It is true that they have little or no architectural value, but they have much archæological interest; they form a numerous and unbroken series of village churches, from perhaps the ninth or tenth century (probably much earlier) down to the fifteenth; and they are *untouched*: they are as they were built, and they are likely to remain so, until they fall to pieces in the lapse of future years. Though, therefore, they cannot compete with any of the grander edifices of the middle ages, they supply types of the humbler buildings used by a peasantry almost unchanged at the present day; and they are therefore entitled to consideration by all who enquire into the archæological remains of this country. Unless (which is very unlikely) the condition of the population should change very much,—they are still so simple and happy that no change in their worldly wealth is at all desirable;—it is to be hoped that these primitive buildings will be allowed to retain all the quaintness of their grey and venerable antiquity. Repairs they will undoubtedly need, but modifications *few*, improvements *none*.

The survey of all the parochial churches being as yet incomplete, it would be premature to pronounce an opinion as to which is the oldest ecclesiastical building still existing on the island: but that which is the most interesting, and at the same time one of the oldest and least injured, is the conventual church of Penmon, with its dependent buildings. The monastic establishment of Penmon, founded by St. Seiriol in

the sixth century, was connected with one on the small island named after that saint, at the north-eastern extremity of Anglesey. The information contained in Dugdale, concerning it, is scanty, and not altogether reconcileable to the present appearance of the localities. On the island of Priestholm, Puffin island, or Ynys Seiriol, there is only the tower of the conventual church, with a few foundations of walls, remaining; but there are some very curious subterranean galleries of small dimensions, and of unknown purpose, with numerous foundations of circular British huts. The buildings at Penmon itself consist of the conventual church, of the tenth or eleventh century: part of the conventual building, the walls of the refectory, the pigeon-house, &c., while on the hill above the place is one of those early circular-headed crosses, which are to be met with in Ireland, and some remote spots in England. In interest Penmon stands at the head of the ecclesiastical edifices of Anglesey. Next in importance to it would have been the priory of Llanvaes, near Beaumarais; but few remnants are left standing, and a large plain building, the original destination of which is not yet fixed, but now used as a stable and barn, is almost all that remains of it. The splendid altartombs, however, which enriched the church, have been preserved, though dispersed among neighbouring churches; and they constitute the principal sepulchral riches of the island. The collegiate church of Holyhead, and the parochial church of Beaumarais, are large structures, and, the latter especially, present good details of architectural execution. There is a good deal of late Decorated and early Perpendicular work in them. In nearly all the churches throughout the island, Decorated and Perpendicular windows have been introduced, some of them with good effect. Porches too of various dates have been appended to the buildings, and in one or two cases, such as Llanvihangel, and Penmynydd, curious wooden carved pulpits and minstrel galleries exist.

Of tombs and monumental inscriptions, no small variety is to be met with: from a fragment of one commemorating St. Saturninus (of the eighth or ninth century?) to the sarcophagal tomb of St. Jestin, of the thirteenth century, and the elaborate alabaster altartombs of Llanvaes of the fifteenth century, and even to others of Elizabethan date at Beaumarais and elsewhere.

The civil buildings of Anglesey are headed in interest and



importance by the stately Edwardan fortress of Beaumarais. It is possible that some remains of the old palace of the Welsh princes may be traced at Aberffraw their capital: but here the survey is as yet deficient. In interest, however, the castle of Beaumarais is perhaps the chief medieval remain upon the island, and in some respects it is more valuable to the military antiquarian than the more stately contemporary structures of Conway and Caernarvon. It is very complete; its parts and their destinations may all be readily made out; its military position (the warfare of the time considered) is very remarkable; and it possesses the only complete military chapel to be found in the principality. The survey of this is almost entirely finished, and the subject of it is important enough to form either a monographic account, or to be placed in a series of accounts of the Edwardan buildings of Wales. A few other military buildings may probably be traced in some parts of Anglesey, but sufficient observation has not yet been made on this branch of its medieval remains.

Several ancient houses remain in various parts of the island, such as Plas Goch near Moel y Don, Plas Goch in Beaumarais, (the ancient manor-house of the Bulkeley family,) and various detached manorial or farm houses throughout the district. The site, if not the buildings of Plas Penmynydd, the *original* seat of the Tudors, near Llanfinnan, is of no small interest to the historical antiquarian; just as their family-vault and the altar-tomb (executed *anterior* to the royal fortunes of that house) now preserved in Penmynydd church, are to the artist and the architect. One of the most remarkable houses is Plas Goch, mentioned above, at Beaumarais. Though greatly dilapidated, and indeed tenanted by poor families, the details of the house may be made out satisfactorily. The great dining-hall is in tolerable preservation, though blackened by smoke, and converted into two or three dwelling-rooms. But its canopied dais and its ceiling, fretted with ever-varying pendants of good execution, would not be misplaced at Hatfield, Burghley, or Audley End.

On the whole the antiquities of Anglesey, though but little known, are not without interest and value; they are important to the national antiquarian and the national historian: and the two great classes into which they may be divided—Cymric and Medieval—are sufficient to occupy the attention of a careful observer for a considerable period.



We may add that a good feeling of veneration for local antiquities prevails in the island, especially among the clergy :— the people are not naturally destructive nor desirous of change ; they are proud of their isolation, yet they are courteous and obliging to strangers who will come to explore their remote parochial edifices ; they are full of old traditions, and they can point out the scene of many an interesting event, preserved chiefly in the recollection of those living on the spot.

As yet Rowland's *Mona Antiqua* is the only work of authority on the antiquities of Anglesey. It is a book of much learned research as well as of good common sense, and fully deserving the attention of a new and careful editor. The mediæval remains of the island are however worthy of description as well as those of the Cymric period ; and it is with this view that the present survey is carried on.

REV. H. L. JONES.

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## THE HORN-SHAPED LADIES' HEAD-DRESS

### IN THE REIGN OF EDWARD I.

THE study of costume is of considerable importance to the antiquary, as affording the means of fixing the age of sculptures or paintings which bear no other certain indications of date. We in the first instance derive the knowledge of costume itself from the study and comparison of monuments of different ages, and especially of the illuminations of manuscripts. Knowing the date of these monuments, we are enabled to say with certainty what costume was in use at a certain period ; but we are too apt in this and other things to take the silence of writers, or the absence of pictured representation, as a negative assertion, a proof that a certain thing did not exist. It is the object of the following observations to point out an example of the danger of this practice.

No portion of mediæval costume underwent more frequent changes than the head-dress of ladies. In the fifteenth century the female *coiffure* was made to take the form of two horns, a fashion which excited the indignation and mirth of contemporary moralists and satirists. This horned head-dress appears

(we believe) in no pictorial monuments older than the reign of Henry IV. ; nevertheless, a French writer of the beginning of the fourteenth century, Jehan de Meun, (who completed the famous Romance of the Rose,) speaks very distinctly of women's *horns*: he describes the *gorget* or neck-cloth as being twisted several times round the neck, and pinned up to the horns—

La gorge et li goitrons sont hors de la touelle,  
 Ou il n'a que .iij. tours à la tourne bouelle ;  
 Mais il y a d'espingles plus de demie escuelle  
 Fichiées es .ij. cornes et entour la rouelle.

After observing that these horns appear to be designed to wound the men, he adds, “I know not whether they call gibbets or corbels that which sustains their horns, which they consider so fine, but I venture to say that St. Elizabeth is not in Paradise for having carried such baubles. Moreover they make a great encumbrance ; for between the towel (*gorget*), which is not of coarse linen, and the temple and the horns, may pass a rat, or the largest weasel on this side Arras.”

Je ne say s'on appelle potences ou corbiaux  
 Ce qui soustient *leur cornes*, que tant tiennent à biaux ;  
 Mais bien vous ose dire que sainte Elysabiaux  
 N'est pas en Paradis pour porter tiex babiaux.

Encores y font elles un grant harribourras,  
 Car entre la touelle, qui n'est pas de bourras,  
 Et la temple et *les cornes*, pourroit passer un ras,  
 Ou la greigneur moustelle qui soit jusques Arras.

(*Le Testament Jehan de Meun.*)

This passage was observed by Strutt, who has been blamed for attributing (on this single authority) the horned head-dress to so early a period as the reign of Edward I. of England. Jehan de Meun's description appears, however, to be tolerably explicit ; and it is supported by passages from poems the dates of which are not doubtful. M. Jubinal, in his volume entitled “Jongleurs et Trouvères,” has printed a very curious little satire on the fashions of the time, which appears under the title *Des Cornetes*, “Of Horns.” It is taken from a manuscript in the Bibliothèque Royale at Paris, No. 7218, written (as I am informed by M. Paulin Paris) within the first ten years of the fourteenth century. In this poem we are told that the Bishop of Paris had preached a

sermon against the extravagant dress of the ladies, and that he had blamed particularly the bareness of their necks and their horns. He had directed people, on the approach of women thus dressed, to cry "Hurte, belin," and "Beware of the ram" . . . "If we do not get out of the way of the women, we shall be killed; for they carry horns to kill men. They carry great masses of other people's hair upon their heads."

Et commande par aatie,  
Que chascun 'hurte, belin,' die.  
Trop i tardon,  
'Hurte, belin,' pur le pardon.  
Se des fames ne nous gardon,  
Ocis serommes;  
*Cornes ont por tuer les hommes.*  
D'autrui cheveus portent granz sommes,  
Desus lor teste.

We learn from the two last lines of this extract that the horns were supported with (or made of) false hair. After having further warned people of the danger of such a horned animal, and expatiated on the impropriety of going with the neck uncovered, the satirist returns again to the horns, and says that the Bishop had promised ten days' pardon to all who would cry "Heurte, belier," at their approach. "By the faith I owe St. Mathurin! they make themselves horned with platted hemp or linen, and counterfeit dumb beasts"—

Et à toz cels .x. jors pardone,  
Qui crieront à tel personne,  
'Hurte, belin!'  
Foi que je doi saint Mathelin!  
De chanvre ouvré ou de lin  
Se font *cornues*,  
Et contrefont les bestes mues.

"There is much talk of their horns, and in fact people laugh at them throughout the town"—

De lor *cornes* est grant parole,  
Genz s'en gabent, n'est pas frivole,  
Parmi la vile.

The foregoing extracts prove the existence of this description of head-dress in France at the beginning of the fourteenth. As might be expected from the known analogy in the history of costume in the two countries, we find the same fashion existing at the same time in England, which proves

that it was not partial or transitory. A satire on the vanity of the ladies, written in England about the end of the thirteenth century, and preserved in a manuscript in the British Museum of that date<sup>a</sup>, commences thus—"What shall we say of the ladies when they come to festivals? they look at each other's heads, and carry bosses like horned beasts; if any one be without horns, she becomes an object of scandal."

Quei diroms des dames kaunt vienent à festes?  
 Les unes des autres avisent les testes,  
 Portent les boces cum *cornues bestes*;  
 Si nule seit *descornue*, de cele font les gestes.

A Latin song on the venality of the Judges, preserved in an English manuscript of the beginning of the fourteenth century<sup>b</sup>, speaking of the influence of the fair sex in procuring judgments, says,—“But if some noble lady, fair and lovely, *with horned head*, and that encircled with gold, come for judgment, she dispatches her business without having to say a word.”

Sed si quædam nobilis,  
 Pulcra vel amabilis,  
     *cum capite cornuto*,  
     auro circumvoluto,  
 Accedat ad iudicium,  
 Hæc expedit negotium  
     ore suo muto.

These horns are compared above to the horns of rams; perhaps we may be assisted in forming an idea of their shape by the consideration that the writers of the age apply the term *horned* to Bishops when wearing the mitre—thus in the Apocalypsis Golix Episcopi<sup>c</sup>,

Væ genti mutilæ, *cornutis ducibus*!  
 Qui mulcant mutilos armatis frontibus,  
 Dum habet quilibet fœnum in cornibus,  
 Non pastor ovium sed pastus ovibus.

We thus find in written documents a particularity of costume described very distinctly at a period when it has not yet been met with in any artistical monuments; a circumstance not easily accounted for, but which should make us cautious in judging too hastily of the absolute non-existence of any thing from mere negative evidence.

T. WRIGHT.

<sup>a</sup> Printed in the Reliquiæ Antiquiæ,  
 vol. i. p. 162.

den Society Publication,) p. 224.

<sup>b</sup> Printed in the Political Songs, (Cam-

<sup>c</sup> Poems attributed to Walter Mapes,  
 p. 8.





## ON CROSS-LEGGED EFFIGIES COMMONLY APPROPRIATED TO TEMPLARS.

ON the occasion of the cleansing and restoration, recently effected by Mr. Edward Richardson, of certain effigies in the Temple Church, which I have for many years known and been accustomed to regard with great interest, and the details of which I was much gratified to see once more brought to light, I became curious to ascertain on what authority cross-legged effigies of knights, habited in mail and surcoats, are generally reputed to be representations of knights of the order of the Temple. I have been frequently reminded of the prevalence of this opinion by the remarks of intelligent friends with whom I have at various times examined the Temple effigies, and it may suffice to shew how general it is even among archæologists by reference to the "Hints of the Cambridge Camden Society," where, under the head of Ancient Armour, (p. 36, 4th edit.,) effigies of Knights Templars are mentioned as if they were numerous. I have not much acquaintance with matters of this kind, but after having given to the subject of these remarks all the attention which my limited leisure would permit, I have arrived at the conclusion that such effigies are not those of Templars, and moreover that there does not exist a single effigy of a knight of that order in this country. In support of these positions, which may appear novel to many, I adduce the following observations.

If any effigy of a Templar do exist in England, it is surely most likely to be among those in the Temple Church here in London; but possibly some one elsewhere, hitherto overlooked, may from its costume or historical testimony have a better claim to be so considered. Now, we have at the Temple nine effigies, all in military costumes of the era of the Templars except one, which is perhaps of a later date, being in a sleeved surcoat and chain mail, the others being in ring mail; but this effigy was not originally in the Temple, having been brought thither from Yorkshire about 1682, as Mr. E. Richardson, in his recently published work on these effigies, has satisfactorily shewn. Of the nine effigies, six are cross-legged, but three of these six, there is great reason to believe, represent persons who, though buried there, were not of the



order, and therefore I doubt whether any of the nine be effigies of Templars. The effigy brought from Yorkshire—one of the cross-legged—represents, we have good ground for supposing, a Lord de Ros, who was not a Templar. There are two however not identified, that have a great resemblance to each other. They may possibly be representations of knights of the order, but only one of them is cross-legged. I do not infer from the circumstance of some gilding and painting having been found upon them, that the living originals were not Templars, because the order, or at least the superiors among them, may have departed from the plainness of attire enjoined by St. Bernard. No one, however, of the nine effigies is bearded or habited in a mantle, or has any cross apparent; but some of those not identified have moustaches, and their chins being hidden by the hoods or helmets, they may be supposed to have also beards. I can hardly believe that a Templar would be represented without the peculiar distinctions of his order being made quite evident.

As far as my information extends, the only known effigy of a Templar is or was to be found in the church of St. Yvod de Braine, near Soissons in France, and is figured by Montfaucon in his "*Monumens de la Monarchie Francaise*," (tome ii. planche 36.) It appears to be that of John de Dreux, second son of John first Count de Dreux, who is said to have been living in 1275. He is not mentioned in the list of those confined at Paris, A.D. 1310, given in the "*Memoires Historiques sur les Templiers*," (published in 1805). Probably he died some years previously. He is represented bearded, and wearing the coif or cap, but, what is very remarkable, without armour of any kind, in a gown and a mantle with a cross upon it; probably the undress habit of the order. The cross on the mantle is of Greek form, but the horizontal arms of it are rather shorter than the perpendicular arms, and it is not at all of patée form. This example is therefore altogether unfavourable to the supposition of the effigies in the Temple Church here being those of Templars.

There would not, I conceive, be much difficulty in shewing that many of the cross-legged effigies in this country are representations of persons who died seised of manors and estates—a fact inconsistent with the opinion of their having been Templars;—and others must be known from direct evidence not to have belonged to the order. The surcoat

commonly worn by the knights of the twelfth and thirteenth centuries may have been sometimes mistaken for the religious habit of the Templars.

My enquiries have been likewise directed to monumental effigies of knights of other military religious orders. I have not been able to find, or hear of, any effigy of a Hospitaller; none I believe are known to have existed at Clerkenwell. As far as I can learn there were no monuments of this kind in the church of St. John at Valetta on the dissolution of the order of Malta, though the floor was almost covered with sepulchral stones. Of the order of St. Lazarus and the Teutonic order, I have no information. Stothard, in his well-known *Work*, (p. 52,) has given two effigies—those of Sir Roger de Bois and his lady—in the mantle of the order of St. Anthony, with the Tau-cross on the shoulder.

Were it not for the solitary instance which I have mentioned from Montfaucon, I should be much disposed to infer from the result of my enquiries, that there was some rule or statute of the order of the Temple, or some tacit understanding among them, forbidding the representation of the knights by monumental effigies; although I can find no such prohibition in the rule of St. Bernard. With the German translation of the Statutes by Münter, (Berlin, 1794,) I am not acquainted farther than from the account given of them in the “*Memoires Historiques*.” They seem to have furnished much of the information contained in an article on the Templars published in the “*Library of Entertaining Knowledge*.” Many of them appear to be of later date than the rule of St. Bernard. They required, for example, that each knight of the order should have a white ‘*cotte d’armes*’ ensigned with a red cross before and behind: which *cotte d’armes* I conceive was the surcoat, and this new regulation was probably made after it had become customary for secular knights to display armorial bearings on their surcoats. Such regulations no doubt were subordinate to the rule of the order, and only enacted from time to time by a general chapter, in the same manner as were the statutes of the knights of Malta.

After all, whether there be or be not effigies of Templars existing, is a fit subject for archæological enquiry. Should there eventually be discovered any effigy referrible to their era, representing a man, whether in armour or not, habited in a mantle with a cross on his breast or shoulder, and with a long

beard, or having either of these peculiarities, such an effigy may probably be that of a Templar or a Hospitaller. At this distance of time, however, the colours which distinguished the two orders would hardly remain ; but the form perhaps of the cross, or, in the absence of a helmet, the coif, cap, or chapeau, might furnish the means of determining to which of the orders he belonged.

I have confined these remarks to knights of the order of the Temple. Some of the effigies in the Temple Church may very likely represent persons who were attached to the order as lay-associates, or affiliated. These however were not properly Templars ; they were not of the order ; they neither took the habit nor the vows ; and in fact lived and died as if they were quite independent of them.

I may mention, in conclusion, on the authority of Mr. Addison's History of the Knights Templars, (p. 97. 2nd edit.,) that a monumental effigy of a priest of the order, holding a chalice, may be found in the church of St. Mary at Bologna, in Italy. The time of his death appears in the following epitaph.

“*Stirpe Rotis, Petrus virtutis munere clarus,  
Strenuus, ecce, pugil Christi jacet ordine clarus ;  
Veste ferens menteque crucem nunc sidera scandit,  
Exemplum nobis spectandi cœlica pandit:  
Annis ter trinis viginti mille trecentis  
Sexta quarte maii fregit lux organa mentis.*”

Although this monument was executed after the dissolution of the order, viz. A.D. 1329, or later, it would be interesting to see a careful drawing of it. For I think it highly probable that it represents the Peter of Bologna, who, with Raynal de Pruin, defended the order from the charges preferred against them before the Papal commission. Mr. Addison calls him Peter de Rotis ; but though “*Stirpe Rotis*,” he might also have been called, from the place of his birth, Peter de Bologna. Mr. Addison also mentions a clock at the Temple House in Bologna, on which are the words “*FR. PETRUS de Bon (Bononia) PROCUR. MILITIE TEMPLI IN CURIA ROMANA M.CCC.III.*” Surely this Peter and that in effigy were one and the same person !

W. S. W.

# CATALOGUE OF THE EMBLEMS OF SAINTS.

OF THE XII. ARTICLES OF THE FAYTHE. Ca XV



S Peter. S Andrew S James ye more. S Johan. S Thomas. S James ye lesse.



S Philippe S Bartholomew S Matthew S Symon S Jude. S Mathyas.



It is the object of the following catalogue to supply a clue to the practical antiquary in his interpretation of ancient art, where, but for this sacred heraldry, he must have worked in the dark. In the middle ages, pictures were the books of the unlearned; and those who were unable to read, could at once recognise a Saint by his appropriate emblem. The memory of these things has long since faded away in our country; but illuminated manuscripts, painted glass, the paintings which decorate the screen-work or walls of many of our churches, monastic seals, and early wood-engravings, furnish us with the means of resuscitation.

Saints of the highest order had a double feast, or nine lessons assigned to them in the Breviary, so that the reader may easily ascertain to which he ought to give a preference in cases of doubt. When the same emblem belongs to many Saints *of the same denomination*, an asterisk (\*) is prefixed to the emblem as a caution, that he may not too hastily appropriate.

The following abbreviations have been employed throughout, to which are here added the vestments belonging to each order, as a means of distinguishing from each other different Saints who had the same emblem.

- A. *Abbot or Abbess*, commonly dressed like an ordinary monk or nun, (see C.) but with a crosier in the *right* hand and a book in the *left*. On seals (and perhaps sometimes in paintings) Abbots have a Mitre, Chasuble, Dalmatic, and other insignia of a Bishop.
- Ap. *Apostle*, usually without any tonsure, a long beard, a close tunic and mantle. At an early period the feet are usually bare.
- Abp. *Archbishop*, like a Bishop (see Bp.) but with the pall over the Chasuble, and a Cross-staff in the left hand, instead of a Pastoral-staff.
- Bp. *Bishop*. A Mitre, Crosier, (or pastoral staff) in his *left* hand, blessing with the right, or holding a book. Vested in the Chasuble, Maniple, Dalmatic, Tunic, Stole, Alb, and Amess. Sometimes a Bishop wears a Cope over a Dalmatic and Alb; sometimes a Mozzetta, Rochet, and Alb, but the latter very rarely.
- C. (Cœnobite) *Monk or Nun*. The Monk has a frock, cowl, and usually a scapular; the Nun a frock, often a scapular, and a close fitting kerchief or veil, covering the chin.
- D. *Deacon*. A Dalmatic, a Stole, (which sometimes is represented as worn over the left shoulder;) a Maniple, Amess, and Alb.
- E. *Evangelist*, like an Apostle. (See A.)
- H. *Hermit*, like a Monk, but with a long beard. Commonly he has a skull before him, and large beads hanging at his girdle: sometimes he is clad in skins of beasts.



- K. *King*. A Crown, Sceptre, Ball and Cross, (or Mound,) and the other well known insignia of royalty.
- M. *Martyr*. Usually dressed in the vestments belonging to his rank in the Church, with the emblem of his martyrdom in his right hand, and a palm-branch in his left.
- P.P. (Pater Patrum) *Pope*. Triple Crown, triple Cross-staff, and Cope.
- P. *Priest*. Vested in the mass-vestment, composed of the Chasuble, Maniple, Stole, Amess, Alb.
- V. *Virgin*. Commonly as a young woman with flowing hair: sometimes as a Nun. (See C.)
- W. *Widow*. An aged woman, wearing a mantle, a kerchief or veil, and wimple covering the chin, resembling the attire of a Nun.

The reference to the day of the Saint's anniversary may be considered as an index not only to the various Breviaries, but to nearly all the collections of the lives of Saints that have been published. In every instance that occurs to my recollection, the legends are inserted according to the place which they occupy in the order of the year: so that the reader may refer to them without any difficulty, in case of his wishing to understand the *rationale* of any particular emblem.

The chief work to which reference may be made with advantage for information regarding the legends of Saints, is the *Acta Sanctorum*, in which they are found arranged according to the order of the year: this great work, comprised in fifty-three folio volumes, extending only to October, comprises a mass of valuable historical materials, and dissertations on numerous subjects connected with sacred antiquities. A continuation of this work is now in progress in the Netherlands. The *Acta* of the Saints of the Benedictine Rule, edited by Mabillon, are exceedingly valuable, and afford authentic evidences for the early history of Great Britain, which are not published elsewhere. The numerous versions of the *Golden Legend*, by Jacob de Voragine, are well known; the rare early edition by Wynkyn de Worde, presents many little wood-cut figures of Saints, and some of the French editions are more fully illustrated in this manner. The *Nova Legenda Angliæ* of John Capgrave is the most important authority as regards English Hagiography, and the *Liber Festivalis* may be consulted with advantage. The most curious relations, however, illustrative of the usages of the Church, of history, and of manners, are still to be found only in the MSS. preserved in our public libraries. Many compilations have been published in various countries which may be found useful; such as the

*Lives of the Saints*, by Alban Butler; *Petri de Natalibus Catalogus Sanctorum*, Lugd. 1542; *Haræi Vitæ Sanctorum*, Antw., 1690; and *Grassii Vitæ Sanctorum*, Cologne, 1616. With respect to the Roman Breviary, preference should be given to the editions which were printed before the Council of Trent; and with reference to the Saints of any particular country, to the local Breviaries.

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### RULES OF APPROPRIATION.

1. In cases of doubt, recollect that the Apostles, the most popular Saints in the Christian world, and in that particular country or neighbourhood, the patron Saint of the Church itself, or those whose reliques are known to have been deposited there in ancient times, are more likely to have been depicted than others. In addition to which I would remark, that connected with some Churches, there were *guilds* dedicated to particular Saints.

2. When two or more Saints bear the same emblem, those who are most popular ought to have the benefit of the doubt; and observe carefully the *quality* of the Saint; whether he was a Bishop, Abbot, or so forth, for this will often supply a certain criterion.

3. Observe well the *juxtaposition*, for this will be often a clue to your interpretation. Thus, if you discover two or three Apostles, you may reasonably expect to find the others also.

4. In applying this catalogue to the interpretation of ancient art, *abstract* as much as possible the emblem from its unimportant circumstances, making a logical distinction between the *proprium* and the *accidens*. Even in cases where they rigorously adhered to the ancient symbolism, the painters varied considerably in the detail. Of this many examples could be given. The same martyr is sometimes represented as transfixed with arrows, and sometimes he bears an arrow in his hand.

5. We have no reason for supposing that the *inferior* Saints (many of whom were martyred in exactly the same way) had any emblem *exclusively* assigned to them. In early printed books, (the *Legenda Aurea*; for example,) the same wood-cut is

continually repeated; but Saints of this order would scarcely be represented except in places where they had a local interest, discoverable by county history or the tradition of the neighbourhood.

6. Ancient paintings in fresco, on panel, or glass, and manuscript illuminations, have of course an authority which cannot belong even to the earliest wood-cuts; as the artist had not the same temptation to generalise or repeat. Nevertheless, many of these early wood-cuts were unquestionably designed after more ancient models on panel, glass, &c., and where they can be identified by their circumstances are of very great value.

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ALMSGIVING . . .	Female employed in distributing alms . .	St. Potentiana <sup>a</sup> , V. May 19
ALTAR . . . . .	Martyrdom of a Pope at the Altar . . . .	St. Stephen, P.P. Aug. 2
*ALTAR . . . . .	Martyrdom of a Bishop at the Altar . . .	{ St. Thomas à Becket <sup>b</sup> , Dec. 29
ALTAR . . . . .	King lying at the foot of an Altar . . . .	St. Canute, K. M. July 10
ANCHOR . . . . .	At the feet. . . . .	{ St. Clement, P.P.M. Nov. 23, or St. Felix, Bp. M. March 8
ANGEL. . . . .	{ In armour, Devil at the feet, sometimes } other Angels behind . . . . .	St. Michael, Sept. 29
ANGEL and BOY .	Walking together, (see book of Tobit) . .	{ Raphael the Archangel, Oct. 24
ARMOUR . . . . .	Warrior in . . . . .	{ St. George, M. April 23, or St. Maurice, M. Sept. 22.
ARMS and LEGS .	Cut off . . . . .	St. Adrian, M. March 4
*ARROW or SPEAR .	In hand, sometimes the emblem of . . .	St. Thomas, Ap. Dec. 21
*ARROW & BOOK .	In hand . . . . .	St. Ursula, V. M. Oct. 21
ARROWS . . . . .	Saint stripped, and transfixcd with . . .	{ St. Edmund, K.M. Nov. 20, or St. Sebastian, M. Jan. 20
BANNER & CROSS .	Seen in the air . . . . .	St. Constantius <sup>c</sup> , Emperor
BASKET . . . . .	Held in the hand, containing bread . . .	St. Philip, Ap. May 1
BASKET . . . . .	Of Fruit, Flowers, and Spices in hand . .	St. Dorothy, V. M. Feb. 6
BED . . . . .	{ Two Physicians attending a Bishop in } bed . . . . .	{ St. Cosmas and St. Da- nian, M. Sept. 27
BEEHIVE . . . . .	In the back-ground . . . . .	St. Ambrose, Bp. Dec. 7
BLIND MAN . . .	Restored to sight, by a Saint . . . . .	St. Magnus, M. Aug. 19
BLOCK . . . . .	Saint kneeling at, the sun rising . . . .	St. Waltheof
*BLOCK . . . . .	A Pope kneeling at the . . . . .	St. Fabian <sup>d</sup> , P. P. M. &c.



<sup>a</sup> Probably other Saints thus.

<sup>b</sup> Several of the Saints were martyred thus.

<sup>c</sup> It seems probable that this is an error, and

that the Emperor Constantine was really intended.

<sup>d</sup> A great many Martyrs are represented at the block.

BOAT or SHIP . . . . .	Held in the hand . . . . .	St. Jude, Ap. <sup>e</sup> , Oct. 28
*BOILING CAUL- DRON . . . . .	} Female Saint martyred therein . . . . .	St. Afra, V. M. <sup>f</sup> c. Aug. 6
BOOK . . . . .		
BOOK . . . . .	{ King, holding the Gospel of St. John in the hand . . . . .	{ St. Edward, K. Confes- sor, Jan. 5
BOOKS . . . . .		
BOOKS . . . . .	Bishop, holding three . . . . .	St. Hilary, Bp. Jan. 13
BOOKS . . . . .	Burning before a Saint, who holds a sword . . . . .	St. Dominick, C. Aug. 4
*BOOK & CROSIER.	The former in right hand, the latter in left . St. Bridget <sup>h</sup> , V. C. Feb. 1	
BOTTLE . . . . .	Two figures holding a bottle and shears . . . . .	{ St. Cosmas and St. Da- mian <sup>i</sup> , M. Sept. 27
BOWELS . . . . .	Wound round a windlass or a staff . . . . .	{ St. Erasmus, Bp. M. June 2
Bow and ARROW .	Held by a Man, aiming at a naked Virgin . . . . .	St. Christina, V. July 24
BOX of SPIKENARD.	In the hand of a Female . . . . .	{ St. Mary Magdalene, July 22
BREAD . . . . .	A loaf in the hand of a Female . . . . .	{ St. Gertrude, V. and Abbess, March 17 <sup>k</sup>
BREAST . . . . .	Torn by pincers, or Breasts in a dish . . . . .	St. Agatha, V. M. Feb. 5
BULL or BULLS . .	Dragging a Saint over a stony place . . . . .	St. Saturninus, May 2
CANDLE . . . . .	In the hand . . . . .	St. Genevieve, V. Jan. 3
CARDINAL . . . . .	{ With a lion near him, or the feet of a lion in his lap . . . . .	St. Jerome, P. Sept. 30
CARPENTER'S SQUARE . . . . .		
*CAULDRON . . . .	A Saint boiled in . . . . .	{ St. Matthew, Ap. Sept. 21, St. Joseph, Mar. 19, or St. Jude, Ap. Oct. 28
		{ St. John Port Lat. Ap. May 6
CHAINS . . . . .	A figure in prison, loaded with fetters . . . . .	{ St. Peter <i>ad Vincula</i> , Aug. 1
CHAINS . . . . .	Or Manacles in a Saint's hand . . . . .	St. Leonard, C. Nov. 6
CHALICE . . . . .	At the feet . . . . .	St. Richard, Bp. April 3
CHALICE or CUP .	With a winged Serpent issuing from it . . . . .	St. John, Ap. Dec. 27
CHILD . . . . .	In the arms . . . . .	St. Britius, Bp. Nov. 13 <sup>l</sup>
CHILD . . . . .	{ With a glory round the head, and a spoon in the hand, before a Bishop. }	St. Augustine, Bp. Aug. 28
CHILDREN . . . . .		
CHILDREN . . . . .	Three in a tub before a Bishop . . . . .	St. Nicholas, Bp. Dec. 6
*CLUBS. . . . .	Saints beaten with . . . . .	{ St. Bonifac <sup>e</sup> , Abp. M. June 5, St. Maccabea, M. Aug. 1, &c. &c.
COMB . . . . .	A wool-comb in the hand . . . . .	St. Blaise, Bp. M. Feb. 3
CONFESSIONAL . .	A Bishop seated in . . . . .	St. Gothard, Bp. May 4
CROSS . . . . .	With single transverse bar . . . . .	A Primate or Metropolitan
CROSS . . . . .	With triple bars . . . . .	A Pope
CROSS . . . . .	Patée  . . . . .	{ A Knight Hospitaller of St. John of Jerusalem
CROSS . . . . .	Inverted, a Saint thus crucified . . . . .	St. Peter, Ap. June 29
CROSS . . . . .	Saltier  , a Saint leaning on . . . . .	St. Andrew, Ap. Nov. 30
CROSS . . . . .	Saltier in background . . . . .	St. Benignus, D. June 6
CROSS . . . . .	Like a <b>T</b> and a spear or double cross <sup>‡</sup> . . . . .	St. Philip, Ap. May 1

<sup>e</sup> He and St. Matthew are sometimes represented with clubs in their hands.

<sup>f</sup> Other martyrdoms are so represented, particularly St. John the Evangelist.

<sup>g</sup> Sometimes on this Book are the words "*Radic Jesse floruit*."

<sup>h</sup> Many Bishops and Saints are represented with Books.

<sup>i</sup> See BED, *supra*.

<sup>k</sup> N.B. There is another Gertrude, V. Nov. 15.

<sup>l</sup> Simon and the B. V. M. are thus represented.

CROSS . . . . .	A large one in the arms . . . . .	{ St. Helena, Empress, Aug. 18
CROSS . . . . .	{ A tall one, with a bell at the top, a pig by his side . . . . . }	{ St. Anthony of Padua, C. June 13
CROWNED FIGURE.	{ In the sky, conversing with a Virgin kneeling. . . . . }	St. Bridget, V. July 21
CUPS . . . . .	Two cups or goblets . . . . .	St. Odilo, Abbot, Dec. 31
DEAD . . . . .	Raised to life . . . . .	St. Marcialis, Bp. July 2
*DEVIL . . . . .	Beating a Saint with a club . . . . .	{ St. Apollinaris, July 23; & others
*DEVILS . . . . .	Saints, tormented by . . . . .	{ St. Lucy, V.M. Dec. 13; and many others
DOE OR HIND . . .	Crouching near an Abbot . . . . .	St. Giles, A. Sept. 1
DOG . . . . .	Setting a globe on fire. . . . .	St. Dominick <sup>m</sup> , C. Aug. 4
DOG . . . . .	{ Seated near a Saint, with a loaf in his mouth, a plague-spot on the Saint's thigh . . . . . }	St. Roche, C. Aug. 16
DOVE . . . . .	Lighting on the head . . . . .	St. Ennuchus <sup>p</sup> , c. July 15
DOVE . . . . .	Bringing a letter . . . . .	St. Oswald, K. Aug. 5 <sup>o</sup>
DOVES . . . . .	In a basket, and staff in the hand. . . . .	St. Joachim, April 16
DRAGON . . . . .	Under the feet of an armed figure . . . . .	St. George, M. April 23
DRAGON . . . . .	{ Under the feet, and spear with a cross at the top in the hand . . . . . }	{ St. Margaret, V.M. July 20
EAGLE . . . . .	Standing by the side . . . . .	{ St. John, Evangelist <sup>p</sup> , Dec. 27
EXPOSITION . . .	Of Blessed Sacrament in the hand . . . . .	St. Clare, V. Aug. 12
ESPOUSALS . . . .	To the Saviour . . . . .	{ St. Catharine of Sienna, V. April 30
FACE . . . . .	{ Of the Saviour upon a cloth or kerchief, usually called the <i>Vernicle</i> }	St. Veronica, Sept. 9
FALDSTOOL . . . .	A mitred Figure kneeling at a . . . . .	St. Ambrose <sup>q</sup> , Bp. Dec. 7
FAWN, or rather ANTELOPE. . . . }	At a king's feet . . . . .	St. Henry VI., K.
FAWN or DOE . . .	Before a Female, who holds a cross . . . . .	St. Withburga, V. C.
FEMALE . . . . .	With a Devil taking her hand . . . . .	St. Theodora, C. Nov. 22
FETTER or MA- NACLE . . . . . }	Held by an ecclesiastic . . . . .	St. Leonard, C. Nov. 6
FIRE . . . . .	A Saint lighting a . . . . .	St. Januarius, Bp. Sept. 19
FISH . . . . .	Held in the hand; sometimes two . . . . .	St. Simon, Ap. Oct. 28
*FLOGGING. . . . .	A Saint scourged to death with rods . . . . .	{ St. Regina, St. Gorgon, St. Theodore, &c.
FLOOD . . . . .	{ Houses swept away by, figure at a prison window . . . . . }	St. Verena, circa Aug. 30
FLOWER . . . . .	In one hand, and Sword in the other . . . . .	St. Dorothy <sup>r</sup> , V.M. Feb. 6
FLOWERS . . . . .	Sprouting from the neck, head in hand . . . . .	St. Flora, V. M. June 15
FRUIT . . . . .	An animal eating at the feet of a Saint . . . . .	St. Mangen, circa Sept. 6
FULLER'S BAT . . .	In the hand . . . . .	{ St. James the Less, Ap. May 1
GENEALOGICAL } TREE . . . . . }	{ Rising from the reclining figure of an old man . . . . . }	Jesse, the Patriarch <sup>h</sup>

<sup>m</sup> See BOOKS, *supra*.<sup>n</sup> The Blessed Virgin and many Saints thus.<sup>o</sup> A Dove whispering in the ear of a figure with a triple crown is a common symbol of a Pope.—The Dove breathing into the ear of a Pope is

generally a symbol of Pope Gregory the Great.

<sup>p</sup> See CHALICE, *supra*.<sup>q</sup> See BEE-HIVE, *supra*.<sup>r</sup> See BASKET, *supra*.



GIANT . . . . .	{ Carrying the infant Saviour on his shoulder, across a river; he leans on a rude staff, which often is represented as bursting into leaf; a Hermit usually in the distance with a lantern . . . . . }	St. Christopher, M. July 25
GOAT . . . . .	Satan appearing in the form of . . . . .	{ St. Anthony, the Her- mit, Jan. 17
GRIDIRON, or IRON BED . . . }	Held by a Deacon . . . . .	{ St. Lawrence, D. M. Aug. 10
GROUND . . . . .	{ Excavated for discovery of treasure before a King . . . . . }	St. Gunterianus, K. Ap. 27
HAIRY MAN . . .	Wearing a crown, before a double cross . . . . .	St. Onofrius, June 11
HALBERT . . . .	In his hand, sabre by his side . . . . .	St. Theodore, M. Nov. 9
HAMMER & ANVIL .	In one hand, sword in the other . . . . .	St. Adrian, M. March 4
HAMMER and CROSIER . . . }	In his hands . . . . .	{ St. Eloy, (Eligius) B. Dec. 1
HAND . . . . .	Cut off . . . . .	St. Cyriacus, M. Aug. 8
HARP . . . . .	Figure playing on the . . . . .	{ St. Cecilia, V. M. Nov. 22, St. Dunstan, Abp. May 19, or King David
HATCHET, HAL- BERT, or BAT- TLE-AXE . . . }	In the hand . . . . .	St. Matthias, Ap. <sup>s</sup> Feb. 24
HEAD . . . . .	Carried in the hands . . . . .	{ St. Denys, Abp. M. Oct. 9, St. Winifred, V. M. Nov. 3
HEAD . . . . .	Carried in a dish or charger . . . . .	St. John Baptist, Aug. 29
HEAD . . . . .	Of King Oswald in his hand . . . . .	St. Cuthbert, Bp. March 20
HEAD . . . . .	Of Goliath in the hand . . . . .	St. David the Psalmist
HEART . . . . .	In the hand, or sometimes in the air . . . . .	St. Augustine <sup>t</sup> , Bp. Aug. 28
HERMIT . . . . .	Kneeling, with beads in hand . . . . .	St. Fiacre, C. Aug. 30
HILL . . . . .	A Saint preaching on a . . . . .	St. David, Abp. March 1
HIND . . . . .	{ Wounded with an arrow, resting her feet in the lap of an Abbot . . . . . }	St. Giles, A. Sept. 1
HORNS . . . . .	{ Glory in that form, staff, and tables of the law . . . . . }	St. Moses, Sept. 4
HORSEBACK . . .	{ A Bishop mounted, raising his crosier against a monster . . . . . }	St. Donatus, Bp. Sept. 6
HORSEBACK . . .	Several mounted figures, one crowned . . . . .	St. Maurice, M. Sept. 22
HOST . . . . .	A Bishop delivering it into a Man's hand . . . . .	St. Lupus, Bp. July 29
IDOL . . . . .	Falling from its pedestal . . . . .	St. Philip <sup>u</sup> , Ap. May 1
INFANTS . . . . .	Murdered by Soldiers . . . . .	Holy Innocents, Dec. 28
KEY . . . . .	{ One or two in his hand, the one fre- quently of gold, the other of silver. }	St. Peter, Ap. June 29
KINGS . . . . .	Three, with their gifts . . . . .	{ St. Caspar, St. Melchior, and St. Balthazar, K. K. Jan. 6
KING . . . . .	{ A dove over his head, and the Arms of France . . . . . }	St. Louis, K. Aug. 25
KING'S-HEAD . . .	Guarded by a wolf . . . . .	St. Edmund, K. M. Nov. 20
KNIGHT . . . . .	Armed on horseback, Dragon at his feet . . . . .	St. George <sup>x</sup> , M. April 23
KNIFE . . . . .	Figure holding one . . . . .	{ St. Bartholomew, Ap. Aug. 24
LADDER . . . . .	{ Emblem occurring in St. James' church, Norwich. . . . . }	(?)
LAMB . . . . .	At her feet . . . . .	St. Agnes, V. M. Jan. 28

<sup>s</sup> Many others are so represented.<sup>t</sup> See CHILD, *supra*.<sup>u</sup> The same is introduced in the Flight into

Egypt.

<sup>x</sup> See ARMOUR, *supra*.

LAMB . . . . .	At the feet, and a cross in his hand . . . . .	{ St. John the Baptist <sup>y</sup> , June 24
LANTERN . . . . .	In hand . . . . .	{ St. Gudula, V. M. Jan. 8, or St. Hugh, Bp. April 1
LEPROUS . . . . .	Spots on the body . . . . .	St. Anagradesma
LILY . . . . .	In an Angel's hand . . . . .	{ St. Gabriel, the Angel <sup>z</sup> , March 25
LILIES . . . . .	In a pot near the B. Virgin . . . . .	{ Blessed Virgin Mary, March 25
LION . . . . .	Lying near a Saint . . . . .	{ St. Mark, Evangelist <sup>a</sup> , April 25
LION . . . . .	See Cardinal	
* LIONS . . . . .	Crouching at a Saint's feet . . . . .	{ St. Agapetus, M. Sept. 17, also several other M. M.
LOAF and ROSARY .	In the hand . . . . .	{ St. John, the Almoner, Abp. Jan. 23
NAILS . . . . .	In a boy's head and in his hand . . . . .	St. William <sup>b</sup> , M. Mar. 24.
OAK . . . . .	A Prelate hewing down an oak . . . . .	{ St. Boniface, Abp. and M. June 5
OIL . . . . .	Distilling from the hand . . . . .	St. Walburga, V. May 1
ORGAN . . . . .	Figure playing on the . . . . .	St. Cecilia, V. M. <sup>c</sup> Nov. 22
OX . . . . .	Lying near him . . . . .	{ St. Luke, Evangelist, Oct. 18
PASTORAL STAFF .	Fixed into a rock or tomb . . . . .	St. Wulstan, Bp. Jan. 19
PILGRIM . . . . .	{ Saint clad in slavine, with hat, bourdon, staff, and escallop shell . . . . . }	{ St. James the Great, Ap. July 25
POPE . . . . .	On horseback, blessing the people . . . . .	St. Leo, P. P. April 11
PULPIT . . . . .	Saint preaching from a . . . . .	{ St. Maternus, St. Ru- pert, St. Peter, St. Paul, &c.
RACK . . . . .	Saint upon the rack . . . . .	St. Vincent, M. Jan. 22
RAVEN . . . . .	Bringing food to two Hermits . . . . .	St. Paul, H. Jan. 10 or 15
RING & SCEPTRE .	{ In the hands, the former bestowed on St. John Ev., disguised as a pilgrim }	K. Edward, C. Jan. 5
RIVER . . . . .	Saint thrown into a river or a pit . . . . .	St. Vitalis, April 28
ROCK . . . . .	Saint embracing a rock . . . . .	St. Rosalia, V. Sept. 4
RODS . . . . .	A bundle of, in the hand . . . . .	St. Faith, V. M. Oct. 6
SARACEN . . . . .	Under the feet . . . . .	St. Pancras, April 3
SAW . . . . .	A long saw in hand . . . . .	St. Simon, Ap. <sup>d</sup> Oct. 28
SCALES . . . . .	Held by an Angel in armour, weighing souls.	St. Michael <sup>e</sup> , Sept. 29
SCOURGE . . . . .	Held in a Prelate's hand . . . . .	St. Ambrose, Abp. Dec. 7
* SCULL . . . . .	At feet, or in hand . . . . .	{ St. Mary Magdalene, St. Jerome, &c. &c. <sup>f</sup>
SCYTHE . . . . .	In the hand . . . . .	St. Walstan, Bp.
SEVEN PERSONS .	Praying, or asleep in a cavern . . . . .	{ The Seven Sleepers, July 27
SHOEMAKERS . . .	Two at work . . . . .	{ St. Crispin and St. Cris- pinian, M. M. Oct. 25
SHRINE . . . . .	{ A Saint worshipping before it, with beads in his hand, and a dog at his feet . . . . . }	St. Wendelin, circa Sept. 30

<sup>y</sup> See HEAD, *supra*.<sup>z</sup> It is peculiarly, if not exclusively, in the *Annunciation* that the archangel Gabriel is thus painted, appearing to the Virgin seated at a table.<sup>a</sup> St. Jerome is also attended by a Lion.<sup>b</sup> Martyred by the Jews at Norwich.<sup>c</sup> See HARP, *supra*.<sup>d</sup> See FISH, *supra*.<sup>e</sup> See ARMOUR, *supra*.<sup>f</sup> A Scull was common to all Hermits. The Magdalene generally bears her BOX OF SPIKE-NARD, which see, *supra*.

SPADE . . . . .	In left hand, open book in right . . . . .	St. Fiacre <sup>g</sup> , C. Aug. 30
SPEAR . . . . .	Held by a Soldier in armour . . . . .	{ St. Longinus, Soldier, M. March 15
STAG . . . . .	With a cross between the horns . . . . .	{ St. Hubert, Bp. Nov. 3, St. Eustachius, M. May 15
STAG . . . . .	Crouching at a Prelate's feet . . . . .	St. Aidan, Bp. Aug. 31
STOCKS . . . . .	{ Persons confined in the stocks rescued } by a Saint . . . . .	St. Leonard, Nov. 6
STONES . . . . .	In the skirt or lap of a Prelate's chasuble . . . . .	St. Alphage, Abp. Ap. 19
STONE . . . . .	In his hand, or stones in his lap . . . . .	St. Stephen, D.M. Dec. 26
SUN and BIRD . . . . .	{ The latter descending from the former, } upon a sleeping Saint . . . . .	St. Servatus, Bp. May 13
SWORD . . . . .	In hand . . . . .	St. Paul, Ap. <sup>h</sup> June 29
SWORD . . . . .	In hand, on some Norfolk screens . . . . .	St. Matthias, Ap. Feb. 24
SWORD . . . . .	Fixed in the scull of an Archbishop . . . . .	{ St. Thomas a Becket <sup>i</sup> , Dec. 29
SWORD . . . . .	Through his body as he stands at the Altar . . . . .	St. Quiriacus, July 22
TABLE . . . . .	Ministering to Saints at a table . . . . .	St. Petronilla, May 31
THORNS . . . . .	Bishop dragged over . . . . .	St. Mark, E. April 25
TOOTH in PINCERS. And Palm-branch <sup>k</sup> in the hand . . . . .		St. Apollonia, V.M. Feb. 9
TOWER . . . . .	In the hand . . . . .	St. Barbara, V.M. Dec. 4
TREE . . . . .	{ Blossoming over the head of a female } as she sleeps . . . . .	St. Etheldreda, June 23
TREFOIL or } SHAMROCK . . . . .	In a Bishop's hand . . . . .	St. Patrick, March 17
TUB . . . . .	Some liquid poured from, held over <sup>l</sup> . . . . .	St. Alexius, July 17
VIRGIN . . . . .	{ Sometimes crowned, surrounded by } many others of smaller size . . . . .	St. Ursula, V. M. Oct. 21
VIRGIN and CHILD	Appearing from Heaven to a Saint . . . . .	St. Bernard, A. Aug. 20
WASHING . . . . .	Poor Men's feet . . . . .	{ St. Louis, K. or St. Edith, V. Aug. 25
WHEEL & SWORD .	Or several wheels, commonly broken . . . . .	{ St. Catharine, V. M. Nov. 25
WOMAN . . . . .	Covered with her flowing hair . . . . .	{ St. Mary, the Egyptian <sup>m</sup> , April 2
WOUNDS . . . . .	{ Figure bearing the five wounds of Our } Lord, commonly radiating from a } crucified Seraph in the air . . . . .	St. Francis, C. Oct. 4

## EMBLEMS OF FESTIVALS.

DEDICATION OF A CHURCH . . . . .	<i>Altar</i> , with three men before it
FOUNDER OR BENEFACTOR . . . . .	<i>Church</i> in miniature, held in the hand
INVENTION OF THE CROSS . . . . .	<i>Cross</i> lifted out of a tomb among spectators, May 3
ASSUMPTION OF THE VIRGIN . . . . .	<i>Virgin</i> carried to Heaven by Angels, August 15
EXALTATION OF THE CROSS . . . . .	<i>King</i> kneeling before a cross in the air, September 14
CORPUS CHRISTI . . . . .	{ Shrine supported by two Men, or an Expository with the Eucharist carried in procession, May 31
TRINITY . . . . .	{ Three Men in purple, exactly alike—also, the Father as an old Man with triple crown, the Son as a young one, and the Holy Spirit as a dove
CATHEDRA S. PETRI . . . . .	{ A Pope seated, a nimbus surrounding his head ; Cardinals around him, February 22.
ALL SOULS . . . . .	{ Angels release from a fiery gulph souls represented under the form of little children, Nov. 2.

<sup>g</sup> See HERMIT, *supra*.<sup>h</sup> It is sometimes jagged like a saw.<sup>i</sup> See ALTAR, *supra*.<sup>k</sup> A Palm-branch, as the general emblem of martyrdom, is often found with other Saints.<sup>l</sup> Dirty water thrown over him by his father's servants.<sup>m</sup> She is often represented with a Monk standing before her.

## OF THE APOSTLES' MOST USUAL EMBLEMS.

*St. Peter*, a key, or two keys, gold and silver, representing the keys of heaven and hell—*St. Paul*, a sword—*St. Andrew*, a cross saltier X—*St. John*, a chalice and serpent—*St. Philip*, a tau-cross, or a double cross, or spear<sup>a</sup>—*St. Bartholomew*, a butcher's knife—*St. Thomas*, an arrow or spear—*St. Matthew*, a club, a carpenter's square, or a money-box, to receive custom or tribute—*St. James the Great*, a pilgrim's staff, wallet, &c.—*St. James the Less*, a fuller's bat and saw—*St. Jude*, a boat in his hand or a club—*St. Simon*, a fish or fishes in his hand, and sometimes a saw—*St. Matthias*, a hatchet, battle-axe, or sword.

## EVANGELISTS' EMBLEMS.

*St. Matthew*, an angel—*St. Luke*, an ox—*St. John*, an eagle—*St. Mark*, a lion. At an early period these emblems were differently attributed.

## FOUR DOCTORS OF THE CHURCH.

*St. Jerome*, a lion—*St. Augustine*, a heart—*St. Ambrose*, a bee-hive, or a scourge—*St. Gregory*, at Mass, Christ appearing to him over the chalice.

## SUBJECTS REPRESENTED COMMONLY IN CHURCHES.

SEVEN CARDINAL VIRTUES . . . . .	{ Faith, Hope, Charity, Justice, Prudence, Temperance, and Fortitude.
SEVEN MORTAL SINS . . . . .	{ Pride, Avarice, Luxury, Envy, Gluttony, Anger, and Accidia (?)
ALLEGORIES, SUNDRY . . . . .	{ Angels and Archangels, Principalities and Powers, Virtues and Excellencies, Glories and Dominions.
SEVEN WORKS OF MERCY . . . . .	{ Feeding the hungry, Clothing the naked, &c.
PASSION, INSTRUMENTS OF . . . . .	{ Crown of thorns, nails, hammer, sponge, spear, dice, lantern, &c.
JESSE . . . . .	{ A genealogical tree proceeding from the root of Jesse (an old Man), our Lord's ancestors being represented in the branches.
WHEEL OF FORTUNE . . . . .	{ A large wheel with a crowned female figure in centre, some rising, others falling from it.
SEVEN SACRAMENTS . . . . .	{ Baptism, Confirmation, Penance, Eucharist, Orders, Matrimony, Extreme Unction.
HELL . . . . .	{ A many-headed monster, vomiting fire.

\* \* In an ensuing Number it is intended to give the converse of the foregoing Catalogue, the names of Saints being arranged alphabetically, with a more detailed account of the Symbols, and references to existing representations, especially in our own country.

<sup>a</sup> Sometimes a basket.

## Original Documents,

ILLUSTRATING THE ARTS, &c. OF THE MIDDLE AGES.

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### EARLY ENGLISH RECEIPTS FOR PAINTING, GILDING, &c.

The old monastic artists frequently inserted in the margins or blank pages of a manuscript, receipts and directions for the different materials and processes connected with their work. These receipts deserve being collected: they are curious illustrations of the progress of art, and they may even afford valuable hints for modern times. The colours used in the Middle Ages were often more brilliant and durable than any we have at present. The following examples of these receipts are furnished by a manuscript in the British Museum, (MS. Harl. No. 2253. fol. 52. v<sup>o</sup>.) written at the beginning of the reign of Edward II., and therefore in, or soon after, 1307.

Vorte make cynople<sup>a</sup>. Tac brasyl and seoth in dichwatur<sup>b</sup> to the halfendel other to the thridde partie, ant seththe tac a ston of chalk, ant mak an hole ithe chalk, as deop ant as muche as thu wenest that thi watur wol gon in, ant heldit therin, ant seththe anon riht quicliche tak a bord other a ston ant keover hit that non eyr ne passe out, ant let hit stonde vorte hit beo colt.

Vorte temprene asure. ȝef thin asure is fin, tak gumme arabuk i-noh, ant cast into a standys<sup>c</sup> with cler watur vorte hit beo i-molten, ant seththe cast therof into thin asure, ant sture ham togedere, ant ȝef ther beth bobeles theron, tac a lutel ere-wax ant pute therin, ant thenne writ. Et<sup>d</sup> ne grynt

<sup>a</sup> A bright colour, apparently red, in Medieval Latin called *sinopis*, which Duncange pretends was green. The lexicographer quotes the following passage from a life of St. Willelm, in the *Acta Sanctorum*—"Qui enim solebat paulo ante in palatiis degere, auro radiantibus ac *depictis sinopide*." [Since this was in type, I have met with the following more definite account of this colour (which appears to have been used very extensively) in Whethamstede's *Granarium*, MS. Cotton, Nero c. vi. folio. 156, r<sup>o</sup>. "*Sinopim, colorem videlicet illum ejus tres sunt species, videlicet rubea, subrubea, et inter has media, inveniunt prinitus, ut scribit Ysidorus, viri*

*regionis Ponticæ in urbe eorum quam solent ipsi Sinopem vocitare.*"]

<sup>b</sup> Room for three or four words is here left blank in the MS. This is the earliest instance I have yet met with in English of the word *brasil*, which signified a kind of wood, from which perhaps the name was afterwards given to the country. See Mr. Way's note on this word in the *Promptorium*. In Latin documents written on the Continent the word is found as early as the twelfth century.

<sup>c</sup> A wine-vessel.

<sup>d</sup> This word *et* occurs frequently at the commencement of a phrase, apparently written for *and*.



thu nout thin asure nevermore. Et ȝef hit nis noht fin, tac i-tempret gleyr, ant cast therto, ant let hit stonden ant resten vorte al the asure beo i-vallen adoun to grounde. Et bote thu seo hit fin, cast out the gleyr softeleche, ant cast therto more gleyr, ant wash hit eft sonus ithe selve maner. Et whan hit is wel i-puret ant the gleyr i-hald out clene, thenne cast therto thi gummet-water, ant writ, as ic seyde er.

Vorte make grasgrene. Tac verdigres ant grynt hit, ant cast hit into thin staundys, ant cast therto the fineste wort that thu myht i-finden, ant sture togedere ant writ.

Vorte maken another maner grene. Tac jus of a rotet appel, ant tempre thi verdigris mid, ant wryt.

ȝef for gaudegrene<sup>e</sup>. Tac peniwort other gladene, whether thu wolte of the two erbes, ant tempre thi verdigres, ant writ.

Vorte couche<sup>f</sup> selverfoyle. Tac gumme arabuk, ant cast hit into tempret gleyr vorte hit beo i-molten, ant seththe tac chalk ant grynt hit as smal as thu myht, ant tempre hit with thilke water that is i-cleopet gleyr as thikke as thu wolt leggen hit with a pinsel, other with what thu wolt. Et ther as hit is i-leyd let hit resten that hit beo druye, ant thenne tac thi selverfoyl ant ley theron, ant ȝef hit is i-druyet to druye ethe theruppon with thi breth, ant hit wol moysten aȝeyn, ant thenne hit wol cachen the foyl fast ant stike wel the betere, ant wit an hare tayl thac<sup>g</sup> hit to, ant seththe tac an houndus tooh<sup>h</sup> ant vasne in a stikkes ende, ant robbe uppon thi lettre, other uppon whet other thing hit beo, ant that that hath the sise schal stunte stytle, ant that that nat nout the sise wol away.

Ithe selve maner mac the sise to goldfoyl, save tac a lutel radel ant grynt to thin asise, vorte loosen is colour, bi resun of the goldfoyl, ant so vorth as I seyde er.

Vorte maken iren as hart as stel. Tac argul<sup>i</sup>, a thing that deyares deyet with, ant grint hit smal, ant seththe tac a wollene clout, ant couche thi poudre theron as brod as hit wol. Cluppe the egge of thi lome<sup>k</sup>, other of whet thu wolt, and seththe ley the egge ithe middel of the poudre, ant seththe wint thi clout faste abouten thi lome, ant pute hit into the fure that hit beo gled<sup>l</sup> red, ant thenne anon cast hit into water.

Vorte maken blankplum<sup>m</sup>. Tac a vessel of eorthe, other of treo, of a

<sup>e</sup> The Promptorium explains "Gawdy gren, *subviridis*."

<sup>f</sup> To couche, is to *lay down*, here used technically for to lay or fasten the silver-foil or goldfoil on the vellum.

<sup>g</sup> To thac, is to *pat it*.

<sup>h</sup> I believe the dog's tooth is still used among book-binders to burnish gold on paper.

<sup>i</sup> It appears, by the explanation the writer gives, that this was a word of only very restricted use—"a thing that dyers dye

with." Chaucer (Cant. T. 16280) says the Alchemist used, among other things,—

Cley made with hors and mannes here, and oile  
Of tartre, alum, glas, herme, wort, and *argoile*.

I doubt if Tyrwhitt has rightly interpreted it *potter's clay*.

<sup>k</sup> Lome, an *instrument*; egge of thi lome, *edge of thy instrument or tool*.

<sup>l</sup> Gled, a *spark of fire*; gled red, *red hot*.

<sup>m</sup> White-lead.

galun, other more other lasse, cheos thu. Et seththe bore holes acros ithe .iiij. sides, that is to siggen, the verste .iiij. holes an .v. unchun, other more other lasse, from the groud to the mesure of thi vessel that is. Et seththe an .iiij. unchun other more herre other .iiij. holes acros, and so herre ant herre vorte thu come to the ovemoste ende, whether the vessel beo more other lasse. Et seththe tac led ant melt hit. Et ȝef hit nis nout fin ant clene i-noh, cast hit into clene water, ant bote hit beo fin ant clene thenne, eft sone meltit ant cast hit into watur. Et so pure hit vorte hit beo fin ant clene i-noh. Et seththe meltit aȝeyn, ant cast hit into an empti bacyn, other into whet vessel thu wolt of bras, that hit vleote<sup>n</sup> abrod vorte beo thunne. Et ȝef hit nis nout thunne i-noh, tac an homur ant bet hit as thunne as thu myht. Et seththen tac stikken ant pute acros ithe .iiij. holes, in everuch degré herre ant herre. Et uppon everuch stikke hongge of that thunne led, as thicke as thu miht, from gré to gré, so that no degré touche other. Et seththe tac vinegre ant held into the vessel i-noh, so that the nethemoste led ne touche nout the vinegre. Et seththe tac a ston, other a bord, that wol kevere the vessel, ant clos hit above wel ant faste. Et seththe tac fin cley ant good, ant dute al the vessel that non eyr ne go out, bothen the holes ant eken above ryht wel. Et thenne tac thi vessel ant sete hit into horsse dunge depe, bi the space of .ix. niht, other more, ant thenne tac up thi vessel, ant unclosit above, ant ȝef thu findest eni led uppon the stikkes undefiȝet<sup>o</sup>, hit is in defaute of to lutel vinegre; ant ȝef thi led is defiȝet al ant findest vinegre ithe grounde, thenne hit is wel, thenne held out softeliche that vinegre, ant tac up thi blankplum, ant do therwith whet thu wolt. Ant thah thu finde eni led, as ic sayde er, undefiȝet, kep hit that another time, that thu wolle make more.

T. WRIGHT.

<sup>n</sup> Flow.

<sup>o</sup> Defiȝen, *to dissolve*; defiȝet, *dissolved*; undefiȝet, *undissolved*.

# PROCEEDINGS OF THE CENTRAL COMMITTEE

OF THE

## British Archaeological Association.

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The earlier meetings of the Committee having been chiefly occupied with the formation and establishment of the Association, it has not been thought necessary at present to give a regular report of each meeting. The following are the principal matters of Antiquarian interest, which have hitherto been laid before it.

A Letter from the Rev. W. L. Girardot, curate of Godshill, in the Isle of Wight, respecting some paintings recently found on the walls of the church of Godshill.

The subject is that of the Saviour on the cross, which, Mr. Girardot imagines, is placed against a shrub or tree, as bright green colours surround it; the lower parts being entirely defaced, the stem cannot be traced out. The crown of thorns, and the bloody arms extended, are tolerably clear, as well as some scrolls painted in red colour, one of which is legible, *Ora pro nobis Dom.*

Mr. Girardot questions the possibility of restoring the paintings, which have been covered with many coatings of whitewash, in attempting to remove which the colours came off with it: any hints are desired as to the best mode of cleansing such paintings from the whitewash.

A Letter from the Rev. W. Dyke, curate of Cradley, Herefordshire, concerning the site of St. Michael's chapel, Great Malvern, which appears marked in the map given by Dr. Thomas in his account of that priory published in 1725, and of which all memory had been lost. Some small remains of this chapel, which was probably the oratory of St. Werstan, who first made the settlement on the Malvern hills, adjoining the position subsequently occupied by the priory, were reported still to exist within a walled garden in the upper part of the village.

A Letter from the Rev. John L. Petit, on some peculiarities of Church Architecture in Wiltshire and Gloucestershire.

Mr. W. H. Rolfe, of Sandwich, forwarded for inspection some minute pieces of worked gold, found on the sea shore, under the cliff opposite the Infirmary, at Margate.

The fragments exhibited appear to be portions of coins and ornaments. One is evidently part of a half-noble of one of the Edwards or Henrys, another resembles the loops attached to Roman and early French gold coins for the purpose of wearing them as decorations of the person.

Mr. C. Roach Smith informed the Committee that Mr. Joseph Clarke, of Saffron Walden, had recently visited Wootton in Northamptonshire, for the purpose of obtaining authentic information respecting a discovery of coins, reported to have been made at that village about a year since.

Mr. Clarke's visit proved successful, and although many of the coins had been dispersed since the discovery took place, he succeeded in obtaining the remainder, (615) for examination. They were deposited in an urn; the mouth protruded

from the side of a bank in which it had been buried, and had been noticed for years by labourers in going to and from their work.

The coins, all of small brass, are as follows :

	Reverses.	Total.
Gallinus [ ? Gallienus] .....	29 .....	66
Salonina .....	8 .....	16
Postumus .....	16 .....	25
Victorinus .....	12 .....	212
Marius .....	2 .....	3
Tetricus Pater .....	9 .....	117
Tetricus Filius .....	5 .....	46
Claudius II. ....	24 .....	63
Quintillus .....	4 .....	6
Aurelianus .....	10 .....	15
Tacitus .....	9 .....	18
Probus .....	16 .....	28
Numerianus .....	1 .....	1
		<hr/> 615

Among these coins not a single new variety occurs, and but very few rare reverses. They afford, however, another example to those noted in many similar discoveries, of the usual occurrence of this and other series of coins in conformity with their accepted degrees of rarity.

A note from the Ven. Archdeacon Hill, giving an account of the discovery at Bonchurch, Isle of Wight, of some urns containing burnt bones and ashes. These remains were found by the Rev. James White, during excavations for building a cottage, at a distance of about 600 yards from the sea.

Mr. Thomas Charles, of Maidstone, communicated a notice of researches now under prosecution by himself and Mr. C. T. Smythe, which he hopes will be of interest to the antiquary, as they may furnish particulars respecting the discovery of a Roman building on the banks of the Medway, close to Maidstone. The excavations, as far as they have yet proceeded, have disclosed walls, pavements of a coarse kind, fresco paintings, &c.

Mr. Fitch, of Ipswich, forwarded for exhibition an aureus of Vespasian, found at Helmingham, county of Suffolk. The reverse exhibits the Emperor, crowned by Victory; in the exergue, COS· VIII.

Mr. C. R. Smith exhibited drawings, executed by Mr. Kennett Martin, of Ramsgate, shewing the positions of two human skeletons, and also of some urns, which, a few years since, were discovered during excavations for the foundations of a house on the Western Cliff, near Ramsgate.

The skeletons were deposited in a horizontal position, at a considerable distance from each other, in a basin-shaped grave, dug out of the solid chalk, and filled in with chalk rubble. This grave appears to have been of more extensive dimensions than would have been absolutely necessary for two corpses. In a recent discovery of skeletons at Stowting, in the same county, it was noticed that in a grave scooped out of the chalk soil, which was capacious enough for seven or eight bodies, only one skeleton was discovered.

The urns were found arranged in groups on either side of, and a few feet from, the grave. Some of them contained burnt bones, and with them was found a



bronze fibula and a patera of the well-known red Roman pottery, with the ivy-leaf pattern on the rim.

These sepulchral interments, although so contiguous to each other, would appear to belong to different times. The urns are unquestionably Roman, and their contents warrant their being referred to the Romano-British epoch, but the skeletons would appear to indicate a burial of a later period.

Mr. Martin also contributed a sketch of the excavations which uncovered part of the remains of the ancient pier of Ramsgate, with the depth in feet, the nature of the soil, the specimens of coins, and other objects found.

At the depth of from seven to eight feet, coins of the Henrys and Edwards were met with; three or four feet lower, large flints and bricks (presumed to be Roman); at the depth of from sixteen to twenty feet, piles of wood sunk in the solid chalk were discovered, and among them Roman coins, in small brass, of the Constantine family.

Mr. C. R. Smith informed the Committee that in consequence of a communication from Mr. W. Bland, of Hartlip, in Kent, he (Mr. S.) had visited the village of Stowting, in the same county, and inspected some ancient remains recently discovered in cutting a new road up the hill leading towards the common.

They consist of long swords, spears, and javelin-heads, knives, and bosses of shields, of iron; circular gilt brooches, set with coloured glass and vitrified pastes; buckles of bronze, silvered; beads of glass, amber, and coloured clay; a thin copper basin, and three coins, of Pius, Plautilla, and Valens. These objects were found deposited by the sides of about thirty skeletons, at from two to four feet deep, in the chalk of which the hill is composed. The graves in which the skeletons were found were filled in with mould. One of the bosses, like a specimen noticed in Douglas's *Nenia Britannica*, is ornamented on the top with a thin plate of silver, and the tops of the nails or rivets, which fastened the boss to the shield, are also silvered.

Since Mr. Smith's visit, an urn has been found and some other objects, of the whole of which careful drawings will be made by the Rev. Frederick Wrench, who has promised to forward them, as soon as the excavations are completed, for the inspection of the Committee.

The village of Stowting is situated in a secluded nook in the chalk hills called the Back-Bone of Kent, about two miles from Lyminge, and seven from Folkstone.

In a field below the hill where the antiquities before mentioned were discovered, two skeletons were dug up, many years since, together with iron weapons; and in a field called Ten-acre Field, some hundreds of large brass Roman coins were ploughed up. Five of these, now in the possession of Mr. Andrews, the proprietor of the field, are of Hadrianus, Aurelius, Faustina Junior, Commodus, and Severus. Coins are often found in the adjacent fields, and in the village. Two small brass coins of Carausius and Licinius, picked up in a locality termed the Market-place, are in the possession of the Rev. F. Wrench. On the hills are barrows, some of which seem to have been partially excavated.

Mr. John G. Waller made three communications. The first related to the state of the monument of Brian Roeliff, in Cowthorpe church, twelve miles distant from York. Mr. Waller observes, "The monument to which I allude is one of peculiar interest. It records the founder and builder of the church, as the inscription states, *fundator et constructor hujus ecclesie totius operis usque ad consummationem*. It is fortunate that this curious portion of the legend yet remains, or did at the time I visited the church, nearly four years since. The founder is represented

with his lady holding a model of the church between them; over their heads are canopies and heraldic decorations. I found this interesting memorial in a most disgraceful state of neglect; the canopies much mutilated, many fragments with escocheons of arms, and the whole of the inscription, in the parish chest, liable to constant spoliation: added to this, a large stone was placed upon the figures. Surely a monument like this, a record of a benefaction and an event (for so we may call the erection of the church), deserves to be rescued from a lot but too common to such remains. The history of Brian Rocliff is found in the very interesting volume published by the Camden Society, *The Plumpton Correspondence*."

The second communication of Mr. Waller was a notice respecting some effigies of wood, at Little Horkesley, in Essex, which when Mr. Waller visited the church about six years ago were placed near the porch. They represent two knights and a lady, apparently of the early part of the fourteenth century. Mr. Waller states that he was informed they had been recently displaced from their proper position in the church, and were then, with unbecoming neglect, put out of sight in a corner near the porch.

The third communication described not the destruction of a monument only, but that of a *church and its monuments*. Mr. Waller states, "About five years ago I visited the ruins of Quarendon Chapel, in the immediate neighbourhood of Aylesbury, county of Bucks: I found the walls in good condition as far as regards stability, and only suffering from neglect and wanton injury. The interior presented all the pillars and arches supporting them in good condition, save the injury caused by the visitors cutting their names thereon, and everything shewing how little share time had had in the work of demolition. To shew that the destruction is comparatively recent, even at my visit most of the oaken rafters of the chancel remained, and I believe within memory portions of the roof of the nave were in existence. In the chancel, among a heap of rubbish, lay the fragments of the alabaster effigies of Sir Henry Lee, of Ditchley, and his lady; of this tomb fragments are dispersed in the neighbourhood, indeed the cottages adjoining prove the manner of the demolition."

Mr. Way reported that the monumental brass of Sir John Felbrigg, the founder of Playford church, Suffolk, had been torn up, and, at the time when he visited the church, not many years since, was in the church chest. By a subsequent communication from Mr. D. Davy, of Ufford, it appears that this interesting memorial has been affixed to a stone in the chancel, but many portions are now defective.

Dr. J. Jacob, of Uxbridge, announced that he proposes to publish a new series of the Monumental Brasses of England.

Mr. William Sidney Gibson, of Newcastle, communicated to the Committee, that the corporation of that city propose to demolish an interesting example of ecclesiastical architecture, the ancient church of the Hospital of the Blessed Virgin, on the wreck of which a grammar school was founded by Queen Elizabeth. Mr. Gibson promises a detailed description of this curious structure, the preservation of which for the purposes of public worship in a populous city, where increased church accommodation must be highly desirable, could not fail, at a period when much attention has been given in Newcastle to architectural decoration, to benefit and gratify the public. It also appears that this venerable monument interferes with no local convenience, and that persons who take an interest in its preservation would gladly contribute.

At the late meetings of the Incorporated Church Building Society, money was voted towards rebuilding the church at Bawdeswell, Norfolk, and for enlarging the churches of

Paulerspury, Northamptonshire	Westmeon, Hampshire
Berron, Somerset	Bathwell, (Bulwell,) Notts
Upton cum Chalvey, Buckinghamshire	Honley, near Huddersfield, Yorkshire
Emanuel church, at Bolton-le-Moors, Lancashire	Wicken, Ely, Cambridgeshire
Monksilver, Somerset	Fawley, Hants
St. Mary, Haverfordwest, Pembroke-shire	Kirkdale, Liverpool, Lancashire
Kentish Town church in the parish of St. Paneras, near London	Tottington, parish of Bury, Lancashire
	Austrey, Warwickshire
	Uzmaston, Pembrokeshire
	Full Sutton, Yorkshire

Correspondents in the vicinity of these places are therefore requested to keep watch upon the work, and to furnish information of any paintings on the walls, or other matters of archæological interest.

## Notices of New Publications.

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ICONOGRAPHIE CHRETIENNE. HISTOIRE DE DIEU, PAR M. DIDRON, DE LA BIBLIOTHEQUE ROYALE, SECRETAIRE DU COMITE HISTORIQUE DES ARTS ET MONUMENTS, 4to. pp. 600. *Paris*, imprimerie royale, 1843.

France owes to the enlightened administration of M. Guizot (then Minister of Public Instruction) the formation in 183- of a *comité* (or commission) for the publication of historical monuments, on a much more liberal and extensive plan than our Record Commission. Under the term *historical monuments*, not only documents of history, but monuments of art and literature, were included, and it was proposed to publish gradually a complete antiquarian survey of France, with descriptions and delineations of all its monuments of antiquity. At first the whole business was transacted by one commission, but subsequently this commission was separated into four or five, according to the different classes of monuments it was intended to publish, purely historical, philosophical, scientific, artistical, &c. This new plan appears not to have worked well, and more recently the number of *comités* has been reduced to two, that of historical documents, and the *Comité des Arts et Monuments*. Both these *comités* have already issued many valuable publications, some of which we shall have other occasions to notice.

The subjects embraced by the *Comité des Arts et Monuments* had hitherto been less systematically studied than those of the other departments of historical research, and the *comité* found it necessary to publish short popular treatises on different branches of archæology in the form of instructions for the use of its numerous correspondents. These instructions, at first brief and incomplete, have by degrees grown into learned treatises, such as the profound volume on Christian iconography, which has just been completed by M. Didron, the Secretary of the *Comité*. This volume is itself only a portion of the subject; a second, on which M. Didron is now employed, will include the iconography of angels and devils; and there will still remain for future labours other scriptural subjects of pictorial representation, with saints, martyrs, &c.

The work now before us contains the history of the artistical representations of the Persons and attributes of the Deity during the middle ages. It is only necessary to know that it appears under the name of M. Didron, to



be assured that the subject is ably treated. After an introduction of some length on the object and practice of pictorial representations of religious history and doctrine, M. Didron enters upon his subject by treating first one of the most striking characteristics of divinity and sanctity, which, when it appears about the head is called the *nimbus*, and when it encircles the whole body he distinguishes by the term *aureole* or *glory*. The *nimbus* is used very extensively; but the *aureole* surrounding the whole body is almost entirely restricted to the Divine Persons and to the Virgin, and does not dispense with the use of the other at the same time. The following figure, (fig. 1,) taken from an illuminated Italian MS. of the fourteenth century, in the Bibliothèque Royale at Paris, represents Christ carried up to heaven by angels: the Saviour has the nimbus about his head, and an elliptical glory about his whole body; the angels are also nimbed, but with a nimbus of an inferior rank.



(Fig 1) Christ in an Elliptic Aureole.

By far the most general form of the *nimbus*<sup>a</sup> is a circle, but it sometimes occurs under other forms, particularly in early monuments. In Italy, and

<sup>a</sup> M. Didron's observations on the *Nimbus* were first published in an article in M. César Daly's *Revue Generale de l'Architecture et des Travaux publics*, of which an

abridged translation appeared in the *Literary Gazette*. They have been revised, newly arranged, and much amplified, in the *Iconographie Chrétienne*.

more especially in Greece, the nimbus is found in a triangular form: in other instances it becomes square or lozenge-shaped. The circular nimbus, when it belongs to the Divine Persons, is always distinguished by four rays at right angles to each other, one of which is concealed by the head. The three Persons of the Trinity are thus nimbed in fig. 2, taken from a MS. of the thirteenth century in the Bibl. Royale at Paris. M. Didron proceeds to describe other varieties of the nimbus, which (as well as the aureole or glory) he believes to have been intended merely as the outline of the rays of glory supposed to issue from the head or body of the divine or sainted personage. These rays are sometimes found without the line of circumference, and in some of the figures given in the book before us, we see how the line came to take these different forms. As we have already observed,



(Fig 2) The Trinity creating Man.

the nimbus of God is always (unless by a rare instance of negligence or ignorance in the artist) distinguished by two cross perpendicular bars, arranged in the form of a Greek cross, one being partly concealed by the head, above which it rises vertically. In fig. 3, taken from a MS. of the thirteenth century, in the same collection as the former, we have another representation of the Trinity, each Person of which bears the cruciferous nimbus. M. Didron gives reasons which appear satisfactory for believing that this form was not allusive to the cross on which our Saviour suffered. The nimbus appears to be derived from the pagan symbolism of the eastern nations: it is not found in Christian monuments of the earlier ages. We have just observed that the cross of the divine nimbus appears to have no connection with the Christian symbol of the cross: one of the cuts given by M. Didron furnishes a curious proof of this. In the



(Fig 3) The Trinity nimbed

more ancient monuments, where the nimbus is absent, the Person of Christ is frequently accompanied by, or typified by, a lamb, which lamb always has

a cross, which is often placed on the forehead. In fig. 4, taken from an Italian sculpture of the tenth century, we have the lamb with the divine nimbus, and the figure of the cross in each limb of the cross of the nimbus.

In its original application, the nimbus appears to have been understood as representing power and intelligence, and was given to all supernatural beings. Even in Christian monuments it is not unfrequently used thus: and we find it not only applied to saints, but to the various personages of the

Old Testament, to kings and emperors after their death, and even to the spirit of evil, and to allegorical personages. Living persons, who had reached a certain point of reputation of sanctity or greatness, were represented with a nimbus, but in this case it was always *square*. We are assured by Johannes Diaconus that this was the case; and his statement is supported by various monuments, which appear, however, only in

Italy. M. Didron gives a cut of a bishop, from a Latin MS. of the ninth century, written before his death, with the square nimbus in the form of a roll of paper; another from a mosaic in the Vatican of the same century, representing St. Peter, with the plain circular nimbus, and Charlemagne and Pope Leo III. (who were alive at the time the monument was executed) both bearing a square nimbus; and a third, from a mosaic likewise of the ninth century, in the church of Santa Cecilia at Rome, representing Pope Paschal with the square nimbus. We reproduce this latter cut in our fig. 5. Various other examples of the square nimbus are cited, many of them very curious. According to the doctrines of the Neoplatonists, the square was of less dignity than the circle, a notion which appears to have given rise to this square form of the emblem. It has been already observed that the nimbus is not found in the earlier Christian monuments.



(Fig 4.) The Divine Lamb.



(Fig 5.) Pope Paschal with Square Nimbus

The Divine Person is there also frequently represented without a beard,

which was quite contrary to the notions of a later period. The following cut (fig. 6.), taken from a very early sarcophagus in the Vatican, represents God, without nimbus or beard, condemning Adam to till the earth and Eve to spin wool. At the period of the Renaissance, and subsequently, the real character and distinction of the nimbus was almost entirely neglected.

From the nimbus, M. Didron proceeds to the *aureole*, or the nimbus of the body. "The aureole," he observes, "is a nimbus enlarged, as the nimbus is an aureole diminished. The nimbus encircles the head; the aureole surrounds the whole body. The aureole is as it were a drapery, a mantle of



(Fig. 6.) God condemning Adam and Eve to labour.



(Fig. 7.) Our Saviour in an Aureole of Clouds.



light which envelopes all the body from the feet to the top of the head. The word *aureole* is much used in Christian iconography; but it is vague, and people apply it sometimes to the ornament of the head, and at others to that of the body. We here restrict and adopt it entirely to the great nimbus, which incloses, almost always, Jesus Christ, and sometimes the Virgin. It is true that antiquaries call this nimbus the fish's bladder (*VESICA PISCIS*); but a dignified terminology ought to reject such an expression for its coarseness; it was invented by the English antiquaries, who repeat it perpetually. Moreover this denomination is false, for very often the aureole has not the form of a bladder, as we shall see. It has also been called the *divine oval*, and the *mystic almond*; the word *mystic* prejudices, before any examination, a symbolical intention, which we have very good reasons for doubting. Moreover, it is frequently neither an oval nor an almond; it is simply what the nimbus is to the head. The head being round, the nimbus is round; the body when upright forms a lengthened oval, and the aureole also lengthens itself generally into a form nearly oval. But when the body is seated, the oval contracts itself into a circle, sometimes into a quatrefoil; because then the four protruding parts of the body, the head, legs, and two arms, have each their particular lobe, their section of the nimbus, and the torso is collected into the centre of the four leaves." M. Didron gives many examples of the aureole in its different forms. The most common is that represented in our fig. 1, where Christ is seated on a section of a rainbow: this figure is the *vesica piscis* of the English antiquaries. In the preceding figure (fig. 7.), taken from a MS. of the tenth century in the Royal Library at Paris, Christ appears in an aureole formed of clouds, which mould themselves to the shape of the body.

In Italy especially, and indeed most generally in other countries, the outline of the aureole is more regular and geometrical. It is in some instances a perfect circle. The accompanying cut (fig. 8.) is taken from a fresco in the great church of the convent of Salamina in



(Fig. 8.) God in a Circular Aureole.



Greece, executed in the eighteenth century; but, as M. Didron observes, Christian Greece of our times is a country of the middle ages, and a monument of art there executed in the eighteenth century answers to one of the thirteenth century in western Europe. Here the aureole is circular, and supported at the four cardinal points by four cherubim. The field of this aureole is divided by symbolical squares, with concave sides, which intersect.

The Divinity has here his feet on one rainbow while he is seated on another. In fig. 9. we have the Virgin, with a plain nimbus, seated in an

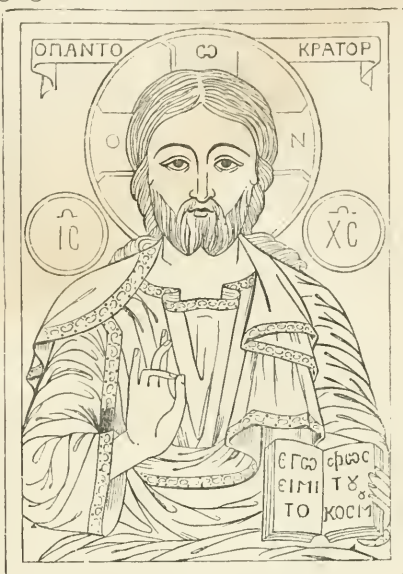


(Fig. 9.) The Virgin in an Aureole.

oval aureole, intersected by another lesser aureole of the same form, which encloses her feet. It is taken from an illuminated manuscript of the tenth century, in the Bibl. Royale at Paris.

We have said so much on the nimbus and the aureole, that we must pass much more rapidly over the remaining, and much larger portion, of the important volume before us. In the first section, M. Didron treats of the different manners of representing the first Person of the Trinity, God the Father. The Father is properly represented as the Creator; yet in some monuments, and especially among the Greeks, the Son usurps the place of

the Father, and is frequently represented in the act of creating, as well as in other acts and attributes belonging to the Father. In the following figure (fig. 10.), from a fresco of the eighteenth century, at Salamina, Christ is represented as the Almighty — ὁ παντοκράτωρ. In some instances we find the second Person of the Trinity placed in a superior position, or with higher attributes, than the first. In other instances we find the Father clothed in the attributes of pagan deities, as the god of combats, &c. Some of the singularities of this kind may perhaps be attributed to sectarian doctrines which ruled at the time and place where they were made. Platonism, Judaism, and Gnosticism, are sometimes traced distinctly in early monuments. The Father is frequently represented by a mere hand, inclosed in a nimbus, and issuing from the clouds: he generally appears aged and with a beard, and is frequently clad in the mantle and crown of a Pope.



(Fig. 10) Christ the Almighty.

The different events of the history of our Saviour, and his immediate intercourse with mankind, give to the Son a much more varied character than the Father in the hands of the medieval artists. "In iconography," as M. Didron observes, "the God *par excellence* is Jesus." We prefer sending our readers to the book itself than to attempt giving any notion of the mode in which this extensive part of the subject is treated. It embraces many collateral emblems, such as the cross, the fish (ἰχθὺς), &c. With regard to the fish, we think that M. Didron has shewn satisfactorily that this figure, when sculptured on the early Christian sarcophagi in the catacombs, signified nothing more than that the person buried there was a fisherman. There has been a tendency in archæology to extend too widely the system of symbolism. The Holy Ghost, the third Person of the Divine Trinity, also occupies a considerable space in Christian iconography. Its most common form is that of a dove, always accompanied with the nimbus. The following miniature (fig. 11.), taken from a French manuscript of the fifteenth century, represents the Holy Ghost carried upon the face of the waters in the work of creation. The nimbus of the Creator is here not bounded by an outline.

At other times (and not unfrequently) the Holy Ghost is represented in a human form, sometimes with the dove seated upon the head or arm of



(Fig. 11.) The Creation.

the figure : this occurs chiefly when the three Persons of the Trinity are represented together, and the Holy Ghost appears as joining the Father and the Son. In these cases a regular gradation of age is most commonly observed : the Father appearing in the character of a man far advanced in years, the Son as a man in the vigour of age, and the Holy Ghost the youngest of the three. The last cut we borrow from the book before us (fig. 12.), was taken



(Fig. 12.) The Trinity.

from a French miniature of the fifteenth century, and represents the three Persons of the Trinity, each with a cruciferous nimbus, and enveloped together in a flamboyant aureole, not limited by an outline. M. Didron's book ends with the chapter on the Trinity. The importance of this work, and the complete and satisfactory manner in which the subject is treated, seemed to call for a longer notice than we shall be able, except in few cases, to give to new publications.

T. WRIGHT.

PICTURESQUE ANTIQUITIES OF IPSWICH, DRAWN AND ETCHED BY FREDERICK RUSSELL AND WALTER HAGREEN, Parts I. and II. folio. *Ipswich*, Pawsey. *London*, Longman and Co.

TIME, casualties, and the indiscriminate removal of ancient buildings for modern improvements, are contributing to deprive our old towns of their most attractive features, the remains of the monastic and domestic architecture of the middle ages. In many towns which, a few years ago, abounded in memorials of the taste and skill of our forefathers, scarcely a solitary example is now to be found in each street. The skill of the artist is therefore demanded to perpetuate the character of the remains and their localities before impending decay and removal render the project fruitless.

No town has suffered more than Ipswich from the bad taste of the persons entrusted with the care of public buildings, and of owners of ancient edifices, who, because they felt they could *do as they liked with their own*, seem to have studied to illustrate the bad maxim, by pulling down their property and substituting fantastic and incongruous piles.

The Parts of this Work already published exhibit views of buildings recently destroyed, and of others which are fast disappearing; such as *Christ's Hospital*; *Gateway of Wolsey's College*; *Interior of the Grammar School*; *Archdeacon Pykenham's Gateway*; the *Neptune Inn*; &c. The execution of the drawings and the etchings reflects great credit on the artists, both of whom are natives of Ipswich.

SEANCES GENERALES TENUES EN 1841 PAR LA SOCIÉTÉ FRANÇAISE POUR LA CONSERVATION DES MONUMENTS HISTORIQUES, 8vo. pp. 272. (With many wood-cuts.) *Caen*, 1841.

THE above-named work shewing the good that has been already done in France by a Society whose objects are similar to those of the "British Archæological Association," is therefore selected for review in order to demonstrate what may also be eventually achieved in this country.

The "Société pour la Conservation des Monuments Historiques de France" was founded about nine years ago by the zeal and talent of M. de Caumont, a gentleman of Caen in Normandy. He was immediately joined



by M. Lair of Caen, by the Comte de Beaurepaire de Louvagny, and by the Abbé Daniel, Rector of the 'Academie' at Caen; and shortly afterwards by many members of the 'Institut de France' and other learned societies, besides several of the noblesse and enlightened persons of its agricultural and industrial classes. At first the Society held its meetings only in Normandy; but it was soon invited to visit other provinces of France, in order to confer with their various literary bodies, and the clergy and gentlemen who were laudably endeavouring to restore their desecrated churches, and to prevent that destruction of feudal castles, and Roman and Gaulish remains then daily perpetrated: and this feeling has since so much increased, that the Society is now called on to visit several provinces in one year, diffusing thus its civilizing influence over nearly the whole kingdom.

The meetings of the Society in 1841 took place at Clermont, at Le Mans, at Angers, at Cherbourg, and at Lyon during the session there of the *Congres Scientifique de France*. The meeting at Clermont was held on the 11th of June, under the presidency of M. Bouillet, its divisional inspector; but as its object was only to visit those churches and other monuments in that province, which, with the aid of government, it had recently restored, I shall proceed to relate the transactions of the sitting at Le Mans, on the 17th of June, under the presidency of the venerable M. Cauvin, and at which his wife, with a few other ladies of acknowledged literary acquirements were permitted to be present. Business commenced by a report on the restoration of a window of the twelfth century in the cathedral there, and a description of its subject, (the history of St. Julien;) followed by a notice of a Dolmen lately discovered in the vicinity, and the presentation of sundry archæological prints and drawings. M. de Caumont, as Director of the Society, then distributed a list of the questions for discussion at its subsequent great meeting at Angers, in which those questions not otherwise intelligible were illustrated by marginal woodcuts, and he afterwards read an essay on the Lantern-towers of ancient cemeteries, which was succeeded by a description of a beautifully carved organ-case put up A.D. 1531. A grant of money was then voted for two casts from some ancient sculpture at Le Mans; one for the museum there, and one for the Society's museum at Caen. A statistical report was next made on the civil and religious edifices in the diocese of Le Mans, whence it appeared that of seven hundred churches therein no fewer than five hundred were as old as the eleventh and twelfth centuries—many of them having crypts and stained glass, of which a tabular view was in course of publication for the Society. An enquiry was thereupon addressed to the Clergy present as to what particular restorations were most urgently requisite in the diocese, and their replies having been noted by the Secretary, the sitting at Le Mans then terminated.

The Society subsequently met on the 21st, 22nd, 23rd, 24th, and 25th of June, at Angers, into which city it was honourably welcomed by the Bishop, the Clergy, and the literary societies there. The business was



opened with a panegyric by M. Cauvin on the general utility of Archæology; the services which it had already rendered towards the settling of several historical opinions previously doubtful, and an enumeration of those towns wherein branches of the Society had been planted. The architect of the department having then reported on the church reparations recently effected in it, funds were voted for casts from a capital, which he had spoken of as very remarkable, and for the purchase of a certain tumulus which seemed to him likely to afford, on excavation, some interesting objects. A map of the Celtic monuments of Le Maine having been presented, the director suggested that its value might be much augmented by the addition to it of the Roman roads.

At the afternoon sitting of this industrious Society, under the presidency of the Bishop, notice was given of a Credence-table of the twelfth century lately found in a church, remarkable also for containing an equestrian statue. A request was then made that a grant of money voted in 1839 for the restoration of certain carved stalls should not be revoked because of such restoration not having been commenced within the period assigned by the Society for so doing. M. Barraud announced that he had instituted a research into the several materials and ornaments of chalices and other ritual vessels of known date. A notice of a mass of bronze fish-hooks, and bronze celts, arms, and ornaments, all found under one large stone, then led to an enquiry how such heterogeneous articles became so placed together. Next followed a report on the monuments of the Upper Loire, chronologically and geographically arranged, and again subdivided according to their supposed purport or style of art: its author eloquently deprecating the frequent indifference to such things on the part of the authorities to whose guardianship the laws of France now commit them, and, in some degree, also of the clergy, even towards sacred objects. A new edition of the map called Peutinger's table was afterwards exhibited; and the Bishop having announced that a Chair of Archæology was about to be established in his diocesan seminary, M. de Caumont, in the name of the Society, thereupon offered its best thanks to his lordship, and suggested the introduction of some archæological instruction into the Government school of mechanical arts at Angers.

At the morning sitting on the 22nd, the chief judge of the Cour Royale condescendingly acted as Secretary, and business began by a report from the Society's inspector of the Aisne (no less a person than the Préfet himself) upon the several works recently executed in that department. Among these were some restorations in the cathedral at Laon, and other churches there, and the upholding of certain feudal castles and Roman camps—naming the members under whose special superintendence these works had been conducted. The inspector of the Moselle then enumerated the labours of the Society in his department, one of which was the preservation of a Roman aqueduct, and the purchase of which structure was recommended as an instructive example of ancient subterraneous masonry. He

stated, moreover, that the Préfet had forbidden any appropriation of the stones of a certain Roman causeway in the vicinity of some modern road-making, and that he had ordered all designs for any 'beautifications' of the cathedral at Metz to be previously subjected to the approval of a committee of taste; and concluded by informing the Society that a sum had been granted by the department for the maintenance of an interesting edifice formerly serving both for sacred and military purposes.

The Director then commenced the following series of questions addressed especially to members inhabiting the neighbouring departments. Are there any Dolmens? Of what stone are they formed? What are their dimensions? Are they single or divided? Is their chief opening to the east or south? Have any bones or cinerary urns, or instruments of stone or bronze, been found beneath them? Are there any Celtic tumuli in their vicinity, and are there any collections of upright stones artificially placed in circles or otherwise? These questions elicited much information, (but which it would take too much space here to detail,) and led to a vote requesting the Préfets of the several departments in which Celtic remains had been thus shewn to exist, authoritatively, to forbid their destruction.

At the second sitting on the 22nd, which was again presided over by the Bishop, the Director put the following questions. Are there any villas in the departments bordering on Angers referable to the Gallo-Roman epoch? Or any remains of ancient masonry near mineral springs? Do the fragments of Gallo-Roman sculpture, hitherto found, throw any light on its general system of ornamentation? and of what form was the architectural capital usually adopted? The subject of the middle age geography of Anjou having been introduced, M. Marchegay, the departmental archivist, furnished some documentary information thereon. The Secretary then read a memoir on the tombs of certain Dukes of Anjou, formerly existing in the cathedral of Angers, one of which, that of King René, he concluded with a motion for entreating government to restore. At seven in the evening the Society visited some of the principal buildings in Angers, inspecting first, under the guidance of the Bishop, his cathedral, and the ancient portions of his palace; then the interesting castle, and, finally, the pretty little chapel of Lesvieres, one of the many Angevine edifices erected by 'the good' King René.

*( To be continued. )*

W. BROMET.

## RECENT ARCHAEOLOGICAL PUBLICATIONS.—ENGLISH.

THE MONASTIC RUINS OF YORKSHIRE, illustrated by a Series of General Views, Plans, Sections and Details, from Drawings made expressly for this Work by W. Richardson, Architect, with an Introduction by the Rev. Edward Churton, M.A., and Historical and Descriptive Notices of each Ruin. Imperial folio, Part I., *plain*, 1*l.* 1*s.*; *tinted*, 1*l.* 11*s.* 6*d.*; *coloured*, 2*l.* 2*s.* York, 1843.

THE CHURCHES OF YORK, by W. Monkhouse, and F. Bedford, Jun., with Historical and Architectural Notes, by the Rev. Joshua Fawcett, M.A., Royal 4to. price 2*l.* 2*s.* York.

CHURCHES OF YORKSHIRE, No. I. to IX. Royal 8vo., *prints*, 2*s.* 6*d.* each: *proofs*, 3*s.* 6*d.* Leeds, 1843-44.

CHURCHES OF CAMBRIDGESHIRE, AND THE ISLE OF ELY, published by the Cambridge Camden Society. Nos. I. to IV. Royal 8vo., *plain*, 2*s.* 6*d.*; *tinted*, 3*s.* 6*d.* Cambridge, 1843.

LINCOLNSHIRE CHURCHES. An Account of the Churches in the Division of Holland, in the County of Lincoln, by Stephen Lewin, Architect. Imperial 8vo., price 1*l.* 8*s.* Boston, 1843.

THE ARCHITECTURAL ANTIQUITIES OF THE COUNTY OF DURHAM, from Drawings by R. W. Billings, 4to., No. I. and II. price 2*s.* each. London, 1844.

ARCHAEOLOGICAL AND GRAPHIC ILLUSTRATIONS OF ASHBOURN CHURCH, DERBYSHIRE, by the Rev. S. Tenison Mosse, M.A. Folio, price 2*l.* 2*s.* Ashbourn, 1842.

BARONIAL HALLS, PICTURESQUE EDIFICES, AND ANCIENT CHURCHES OF ENGLAND, drawn in Lithotint, by J. D. Harding, edited by S. C. Hall. Parts I. to III. Imperial 4to., price 5*s.* each. London, 1844.

QUARTERLY PAPERS ON ARCHITECTURE, edited and published by John Weale, with 41 Engravings, many of which are coloured. Vol. I., 4to.; *sewed*, 15*s.*; *half bound*, 1*l.* 4*s.* London, 1844.

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V. Primitive Churches of Norway, pp. 4.

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II. The Art of Painting on Glass, or Glass Staining, by Dr. Gessert, translated from the German by William Pole, Assoc. Inst. C. E. pp. 34.

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VIII. Selections of Painted and Stained Glass, from York, by Messrs. Ball and Gould, pp. 4.

IX. Church of St. Jacques, at Liege, p. 1.

THE ECCLESIASTICAL ARCHITECTURE OF ITALY, from the time of Constantine to the fifteenth century, with an Introduction and Text by H. Gally Knight, Esq. Imperial folio, Vol. I., price 5*l.* 5*s.*

THE PRESENT STATE OF ECCLESIASTICAL ARCHITECTURE IN ENGLAND, by A. Welby Pugin, Architect, with 36 Illustrations. Reprinted from the Dublin Review. 8vo., price 9*s.* London, 1843.

*Recent Publications of the "Oxford Society for Promoting the Study of Gothic Architecture."*

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PULPIT, WOLVERCOT CHURCH, OXON., with Plan, Sections and Details.

*[Other Drawings of a similar nature are in preparation : also ground plans and elevations of old Churches.]*

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THE  
Archaeological Journal.

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JUNE, 1844.

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MILITARY ARCHITECTURE.

THE military works of the Saxons were formed by throwing the contents of a ditch inwards as a rampart, upon the ridge of which they appear in some cases to have placed a palisade of timber. The spot chosen was usually the top of a hill, and the figure of the entrenchment depended upon the disposition of the ground. Additional banks and ditches were added upon the less steep sides, and the road winding up from below passed obliquely through the defences.

In more permanent intrenchments a wall was constructed upon the outer face of the mound. The Romans, whose works were defended on this principle, called the ditch, bank, and wall, the *fossa*, *agger*, and *vallum*<sup>a</sup>.

The Romans, who carried heavy baggage, trusted more to the discipline of their sentinels, and cared less for a distant view. Their field works lie in the lower country, and though formed of earth, are set out by the rules of castrametation, and are commonly rectangular, with two or four entrances<sup>b</sup>.

Their permanent stations were constructed upon a greater scale. A rectangular area<sup>c</sup> was enclosed by a thick wall, from fifteen to twenty feet high, strengthened by buttresses, or towers projecting externally, and a ditch. The 'Prætorian' and 'Decuman' gates were in the middle of opposite sides, and the 'Principal' gates were similarly placed in the remaining sides, the roads crossing at right angles in the centre. The direction of the main streets of Chester, Wallingford, and Caerwent, shew the Roman origin of each place. The mate-

<sup>a</sup> Bower walls, Bristol.

<sup>c</sup> Portchester, 4½ acres; Richborough;

<sup>b</sup> Bitton and Lansdown, near Bath; Pevensey; Burgh; Lincoln; Silchester. Wallingford.

rial employed in Roman buildings is that of the country, the work frequently herringbone, or some Roman pattern, with occasional bonding-courses of flat Roman brick. A mail coach road still enters old Lincoln under the Roman arch, and the road from Chepstow to Newport passes through the Prætorian and Decuman entrances of Caerwent.

These Roman works, however, are rather walled camps than castles. It is certain that the Conqueror found no fortress in England at all resembling those whose ruins have descended to the present day. William, however, constructed very many castles, and before the death of Stephen their number is said to have amounted to eleven hundred and fifteen.

These castles at first supported the Sovereign; but as the feudal system took root, they by degrees became obnoxious to his power. By a treaty between Stephen and Henry Duke of Normandy, many of the later castles were rased, and upon Henry's accession to the crown he destroyed many more. Power to grant a *Licentia kernellare et tenellare*, or permission to crenellate or embattle and to make loop-holes for defence in the walls of a dwelling, became a part of the royal prerogative.

The crown castles were held by constables or castellans, and the feuars of the castle lands held them by tenures, chiefly military, and connected with the defence of the castle, or of the lord when residing in it. The twelve knights of Glamorgan held their estates by the tenure of castle guard at Cardiff, and the Stanton tower at Belvoir, was long repaired by the family of Stanton, whose arms were a grant from the lords of that castle. The Tower, Dover, Windsor, St. Briavel's, and other crown castles, are still held by constables. Castle guard was abolished with the other feudal tenures by Charles II.

The general type of a Norman castle was composed of the following parts.

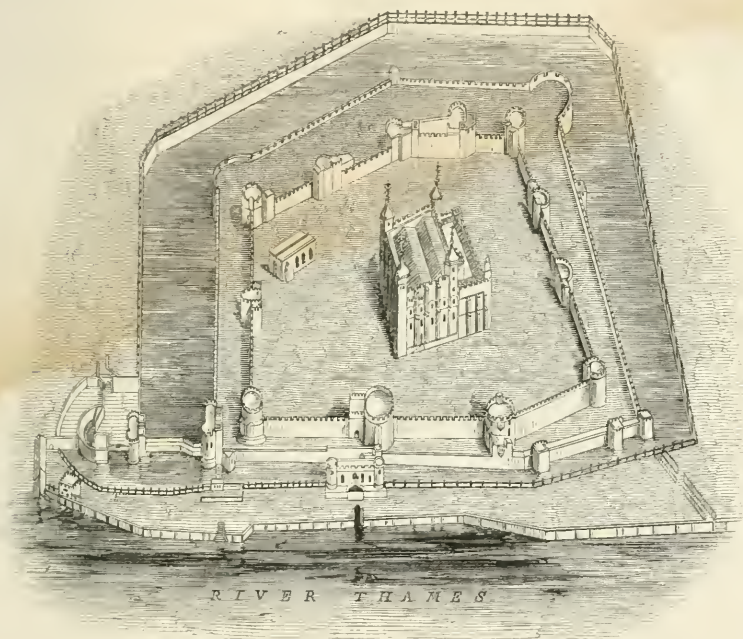
The *keep*. The *walls* of the enceinte. The *base court*. The *mound* and *donjon*. The *ditch*.

The Norman *keep*, both in England and Normandy, is commonly formed after one model. Its plan is a square or oblong, its height from one to two squares<sup>d</sup>, strengthened

<sup>d</sup> Rochester, 70 feet by 70 feet, and 104 feet high. London, 116 by 96, and 69 feet high. Canterbury, 87 feet square and 50 feet high. Newcastle on Tyne, 60 by 60, and 80 feet high. Guildford, 44 by 44,

and 70 feet high. Castleton, 38 feet square. Bowes, 75 by 60, and 53 feet high, all exclusive of turrets. The inequality in the dimensions is chiefly caused by the exterior stair on one side.

along the sides by the usual flat Norman buttress<sup>e</sup>, rising from a general plinth, and dying into the wall below its summit. The end pilasters of each face unite at and cap the angle, and rise a story above the walls to form four angular turrets<sup>f</sup>. The wall at the base is from twelve to eighteen, or even twenty-four feet thick, and diminishes usually by internal offsets to eight or ten feet at the top, with a battlement of from one to two feet thick.



The Tower, London

The lower openings are loops, the upper the usual Norman window, frequently double and of a good size, as in the keep at Goodrich.

The entrance is usually by an arched door upon the first floor, placed near one corner, and approached by stairs parallel to the wall. The stair is either defended by a parapet or arched over, when the whole forms a smaller square tower appended to the keep, and reaching, as at Newcastle and Dover, to its second

<sup>e</sup> At Loches they are parts of circles.

and London have semicircular projections from one side.

<sup>f</sup> At London one turret is round; at Newcastle one is multangular; Colchester

story. This appendage is commonly applied to the east side of the keep. Sometimes, however, as at Prudhoe, Canterbury, and Ogmore, co. Glamorgan, the only entrance appears to have been by a small portal on the ground floor; in other cases, as Dover, Portchester, and Newcastle, both methods are employed.

The ground floor is sometimes vaulted; at Portchester, Newcastle, and Bowes, the groins spring from a central column. The upper floors are usually of timber. Newcastle is a rare instance of an apparently original vault in the upper story.

Large keeps, as London, are sometimes divided by a wall into two parts; but commonly, as at Hedingham, Rochester, and Beaugency near Caen, upon the principal floor an arch springs from wall to wall, with perhaps an intermediate column dividing it into two and carrying the upper floor beams.

The walls are hollowed out at different levels into staircases, galleries, chambers for bedrooms, chapels, sewers, and openings for various purposes<sup>g</sup>. The windows are splayed so as to form a large interior arch, and the galleries thread the walls and open in the jambs of the windows like the triforium galleries of a cathedral. Usually, as at London, Hedingham, and Newcastle, the uppermost gallery runs quite round the building, communicating with each window without entering the great room. At one angle a spiral stair rises from the base to the summit, and opens into each floor and gallery.

The mural chambers are sometimes ribbed, the galleries have the usual barrel vault.

The principal floors have fire-places with ascending flues. At Ogmore and Rochester, the fireplaces are handsomely worked; at Rochester the flue is wanting, and the smoke escapes outwards by a guarded vent a little above the hearth. At Bamborough there appear to be no flues. At Dover the flues are said to be original, but the fire-places are very late Perpendicular. They open from the mural chambers instead of from the principal rooms.

The well is commonly in the substance of the wall, through which its pipe, of from 2 feet to 2 feet 9 inches diameter,

<sup>g</sup> At Newcastle, the chapel, a beautiful one, is under the stairs. At Coningsborough, it occupies part of a buttress, and there is a piscina in each upper story. London and Colechester contain regular

Norman churches. At Ludlow the chapel is circular. Bamborough has a chapel. The chapel at Dover is in the entrance tower; it is a fine example of late Norman.



ascends to the first and second stories, opening into each<sup>h</sup>. At Newcastle and Dover the pipe terminates in a small chamber, and has no other aperture. In some castles a similar pipe seems to have been used for the passage of stores and ammunition to the battlements.

At Portchester, Bamborough, Oxford, and Castleton, are traces of an original ridge and valley roof; this also appears in an old drawing of London. The large arches sometimes seen in the wall above the line of the roof, seem intended for the play of military engines placed in the valley of the roof. At Portchester this arrangement causes the east and west ends to rise as low gables, battlemented.



The Keep Newcastle on Tyne

The walls and turrets were probably surmounted by a battlement, but those now seen are rarely if ever original. Machico-

<sup>h</sup> Canterbury; Dover; Rochester; Keulworth; Portchester; Carlisle.



lations are described in some of the castles near Caen, but they are probably additions.

The portal seems to have been closed by a hinged door, secured by one or two wooden bars sliding into the wall, as in the lower portal of Dover. At Hedingham are grooves for a *porteallis*, but this is rather unusual<sup>i</sup>.

The Norman keep is not always quadrangular. Orford is a multangular tower of great solidity, ninety feet high, of small circular area within, and heavily buttressed without. Coningsborough is of the same class: the base story is domed, and the door in the upper story was probably approached by a temporary stair. These keeps seem to be of late Norman date. Tretower, Skinfrith, and Brunlys towers in S. Wales, are probably of the same class. The Cornish circular towers, as Trematon, Launceston, and Restormel, have not been critically examined.

The materials of Norman keeps are usually the rubble-stone of the country, sometimes faced, and always groined and dressed with ashlar. When constructed upon a Roman site, the old materials were employed, and sometimes the herringbone and other old styles of work were introduced<sup>k</sup>. The work is generally good. Coningsborough, both inside and out, is, even now, one of the finest specimens of ashlar extant. The whole interior of Rochester is highly decorated, and the entrance, upper windows, and fire-places, are usually more or less so. The chimney-pieces of Rochester and Coningsborough, and the portal of the latter, are stone platbands, the parts of which are joggled together, and have stood well over a wide space with little or no abutment. From its great solidity and simple figure, the Norman keep is more durable than later structures, and continues, as at London, Dover, Bamborough, Rochester, Prudhoe, to give the distinguishing feature to the fortress through every subsequent addition.

The *wall* of the enciente. The keep occasionally forms a part of the circuit of the wall, as at Portchester, Rochester, Castleton,

<sup>i</sup> Among the quadrangular Norman keeps, are Norwich, Oxford (which appears to have been intended also for the tower of a church 1078); London (1079); Newcastle (1080); Ogmere (circa 1100); Bamborough; Bowes; Bridgend (destroyed); Bridgenorth; Bristol (1147 destroyed); Brough; Brougham; Canterbury; Carlisle; Chepstow; Chester; Corfe; Colchester; Cli-

theroe; Dover (Henry II.); Falaise; Goodrich; Guildford (late Norman); Hedingham; Helmsley; Kenilworth; Lancaster; Lewes; Loches; Middleham; Penline; Prudhoe; Peak.

<sup>k</sup> As at Penline, Tamworth, Colchester, Corfe, and Guildford, the latter late Norman; also in the south-west staircase at Canterbury.

Richmond, Oxford, and Coningsborough; at Dover and Prudhoe it stands in the centre. The masonry of the Norman walls was inferior to that of the keep, and where these have not been removed they have generally fallen into decay. Their height was from 20 to 25 feet, and their general plan either irregular, as at Coningsborough, Richmond, and Dover, or circular, as at Oxford. At Richmond and Hastings they enclose a considerable space, but more commonly, as at Oxford, Coningsborough, and Newcastle near Bridgend, the area is very small. Prudhoe, on the south bank of the Tyne, affords a rare instance of a Norman keep, with both its own and a second or supplementary enclosure on one side, with a gate-house and ditch all Norman. The outer gate-house, though late Norman, has no portcullis. At Portchester the keep occupies one angle of the Roman enclosure, and at Lincoln the castle wall stands upon the wall of the Roman city.

The Norman buttress-towers were few, and their exterior projection small, as at Ludlow, Middleham, and Richmond. They rarely constructed a regular gate-house, but erected two towers near to each other. Good examples of Norman entrances remain at the inner bailey Dover, and at Newcastle, near Bridgend. Sometimes, as at Cardiff, access to the walls is rendered easy by a bank of earth behind them.

A Norman wall may usually be detected by its dressed quoins, flat buttresses, and its square buttress-towers of little or no interior projection, as at Lincoln, Coningsborough, Chester, and Carlisle. The battlements of Orford wall are possibly Norman, but it is probable that they used sometimes the plain parapet, sometimes the parapet notched at long intervals. The wall, towers, and gates of the inner bailey of Dover are Norman, as is part of the battlement, and the whole forms a very fine example.

The *base-court* contained garrison lodgings and offices, and often a second wall.

The *mound*<sup>1</sup>, or mote, is a tumulus of earth, from 30 to

<sup>1</sup> Norman mounds remain at Bedford, Berkhamstead, Cainhoe, Carisbrook, Christ Church Castle, Cambridge, Clare, Cardiff, Durham, Eaton-Socon, Fontenay-le-Marmion, Hinckley, Lewes, Lincoln, Marlborough, Oxford, Pleshy, Pevensey, Risinghoe, Sandal, Tamworth, Tonbridge, Todington, Worcester (now destroyed), Wal-

lingford, Warwick, Windsor, Yilden, York. At Château sur Epte, in Normandy, there are two mounds, one within and one forming part of the enclosure. At York and Canterbury are mounds just within the city walls. In modern fortifications they are called Cavaliers. There is one in the citadel of Antwerp.

60 feet high, and from 60 to 100 feet diameter at the top. At Cambridge it stands without, at Cardiff within the walls, in some instances it forms part of their circuit. Within a radius of twenty leagues of Caen are sixty castles with these mounds.

They have not been carefully examined. That at Oxford contains a ribbed Norman chamber and well in its base, accessible by steps from the summit. At Wallingford, the well is in the side. These mounds were certainly thrown up by the builders of the castles, and could not have supported any heavy load; occasionally, they appear to have been crowned by a light shell of wall, circular or multangular<sup>m</sup>, regularly embattled for defence, but not roofed over, or so roofed as to leave an open court in the centre. Part of that at Tamworth is a Norman tower, with a curtain wall, shewing herring-bone masonry. These buildings probably are founded as deep as the bottom of the mound.

The *ditch* was either wet or dry, according to circumstances; where the place is defended naturally, as at Castleton or Peak Castle, it is omitted.

The Early English period, rich in ecclesiastical, is poor in military structures. Walls and buttresses were added, but the ornaments of the style are rare. The middle wall of London was the work of Henry III., 1239; and one of the towers contains a groined Early English chamber. There are also Early English additions to the keep. The gateways of the inner bailey at Dover, with their porteullis, though Norman, bear some features of the Early English style.

Much of Cardiff is Early English, upon a Norman foundation, as are the additions to the keep of Chepstow. The chapel in Marten's tower, with its ball-flower moulding, and part of the wall, is late in this style. The ruins of Cambridge seem to be Early English, as are parts of the outer bailey of Dover. Some of the small castles erected in Glamorganshire, of Fitzhamon's sub-infeudatories, were in the Early English style, though for the most part on a Norman ground-plan. Ogmores is decided Norman. Sully, the ground-plan of which has been recently excavated, appears to have been upon a Nor-

<sup>m</sup> The shell or remains of it are seen at York, Lincoln, Clare, Tamworth, Carisbrook.  
at Château-Gaillard, built by Richard I., Oxford, Cardiff, Durham, Clifford's tower

man plan, but the work is decided Early English. The fine circular keep of Concy, near Caen, 200 feet high, and vaulted in every story, the chateau of Gisors, and other circular towers, are executed in this style.

In the works of this period there was a tendency to economize men and material by a more skilful disposition of the parts of the fortification.

The Norman castle held a small garrison, who trusted to the passive resistance of their walls; their successors diminished the solidity to increase the extent of their front, and by throwing out salient points were enabled to combine their forces upon any one point. A wall cannot be advantageously defended unless so constructed that the exterior base of one part can be seen from the interior summit of another; hence the advantage of buttress or flanking towers, which not only add to the passive strength of the line, but enable the garrison to defend the intermediate or curtain wall. By this means, the curtain, that part of the line of defence least able to resist the *ram*, became that in defence of which most weapons could be brought to bear, whilst the towers which had not the advantage of being thus flanked, were, from their form and solidity, in but little danger of being breached. If we suppose a square or polygon to be fortified by a wall, with towers at its angles, it is evident that the centre of each curtain wall, midway between its towers, will be passively the weakest part of the wall, but that in defence of which most weapons can be directed; and the centre of each tower, midway between its curtains, will be the strongest part of the work, but that in defence of which fewest weapons can be directed; or, in other words, if from the centre of a polygon we draw straight lines, passing one through each of its angles, and one midway through each of its sides, the prolongations of the former will be the safest, the prolongations of the latter the most exposed directions in which an enemy can approach.

Lines drawn from the centre of a place through its angles are called "capitals;" they are the lines of approach at present employed.

The changes introduced with the thirteenth century assumed a determinate form under Edward I., and produced the second great type of English castle, the "Edwardian" or Concentric.



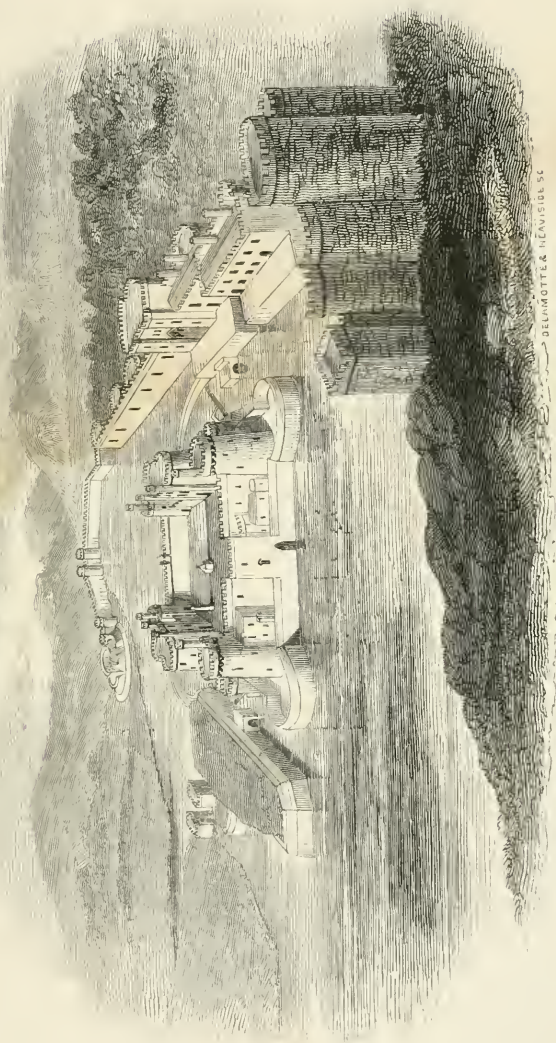
In the Edwardian castle, the solid keep becomes developed into an open quadrangle, defended at the sides and angles by gate-houses and towers, and containing the hall and state apartments ranged along one side of the court. The term keep is no longer applicable, and around this inner ward, or bailey, two or three lines of defence are disposed concentrically. Such castles frequently enclose many acres, and present an imposing appearance<sup>n</sup>.

The parts of a perfect Edwardian castle are:—The *inner bailey*, the *walls* of the enceinte, single, double, or triple. The *middle* and *outer baileys* contained between the walls. The *gate-houses* and *posterns*. The *ditch*. The *inner bailey* contained the hall, often of great size, the chapel, the better class of apartments, and an open court. The offices usually were placed in the *middle bailey*, on the outside of the wall of the hall. The *outer bailey* contained stabling, at Caerphilly a mill, at Portchester and Dover a monastery, and often a moderate sized mound of earth or cavalier to carry a large engine. The *walls* were strengthened by “mural,” or towers projecting inwards, but flush with the face of the wall, and “buttress-towers” projecting outwards beyond it. These towers were sometimes circular, as at Conway and Caerphilly; sometimes square or oblong, as at Dover and Portchester; sometimes multangular, as at Caernarvon and Cardiff. The Beauchamp tower at Warwick is a fine example of a multangular tower, as is Guy’s tower of one formed of portions of circles. Such towers were all capable of being defended independently of the castle, and usually opened into the court and upon the walls by portals, regularly defended by gates and a portecullis. The fine bold drum-towers that flank the outer gateway of so many castles, as Chepstow, Beaumaris, &c., are Edwardian. Circular and octagonal towers of this age frequently spring from a square plan or base, the angles of which gradually rise as a half pyramid cut obliquely until they die away into the upper figure of the tower towards the level of the first story. These towers are common in Wales, as at Marten’s tower, Chepstow; Castel Côch, near Cardiff; Carew castle, near Pembroke; Newport, Monmouthshire, &c. This description of tower also occurs next the Constable’s gate at Dover.

The gate-houses are distinct works, covering the entrance:

<sup>n</sup> Bernard’s castle includes seven walls, twelve. Windsor and Caerphilly acres. The Tower of London, within the still more.





Caerphilly restored from a careful survey, by G. T. Clark

they contain gates, one or two portcullises, holes for stockades of timber, and loops raking the passage. Overhanging the arch at each end are funnels for pouring down hot matter upon the assailants, and above are ovens and flues for heating it. The Constable's gate, at Dover, is very early Edwardian; the gate of Caernarvon, 1283, and that of Lancaster, half a century later, are fine examples, and both the latter have statues over the gateway.

The draw-bridge dropped from the front of the gate; when the ditch was broad, a pier was erected in it, and the space spanned by two bridges, as at Holt and Caerphilly. The *barbican* was an outwork, or *tête du pont*, on the outside the counterscarp of the ditch. It seems to have been commonly of timber, so that when deserted, as it was intended to be, at a certain period of the siege, it might be burnt, and thus afford no cover to the assailants. The barbican of the tower of London is of stone, and evidently intended to be defended throughout a siege. There is a very complete stone barbican at Chepstow. Another description of barbican was attached to gates, viz., a narrow passage between walls in advance of the main gate, with an outer gate of entrance, as at Warwick and the Bars at York.

The *posterns* were either small doors in the wall, or if for cavalry were provided with smaller gatehouses and drawbridges.

The *ditch* was usually wet. At Caerphilly, Kenilworth, Berkhamstead, and Framlingham, a lake was formed by damming up the outlet of a meadow.

The top of the wall was defended by a parapet, notched into a battlement; each notch is an *embrasure*, and the intermediate piece of wall is a *merlon*. The coping of the merlon sometimes bears stone figures, as of armed men at Chepstow and Alnwick, at Caernarvon of eagles. Sometimes the merlon is pierced by a cruciform loop, terminating in four round holes or oillits.

In many cases a bold corbel-table is thrown out from the wall, and the parapet placed upon it, so as to leave an open space between the back of the parapet and the face of the wall. This space is divided by the corbels into holes called *machicolations*, which overlook the outside of the wall, as at Hexham and Warwick, or later at Raglan, and later still at Thornbury. If the parapet be not advanced by more than its own thickness, of course no hole is formed; this is called a false machicola-

tion, and is used to give breadth to the top of the wall. It is common to all periods, being found upon Norman walls as well as upon those of late Perpendicular date, as Coity and Newport.

Some of the smaller Edwardian castles in Wales are very curious; that of Morlais, near Merthyr, has a circular keep of two stories, of which the lower is internally a polygon of twelve sides, with a vault springing from a central pier. The up-filling of the vault is a light calcareous tufa. This castle contains within its enclosure a singular pit, twenty-five feet square, and excavated upwards of seventy feet deep in the mountain limestone rock. It was probably intended as a well, though a clumsy one. The ruins of a somewhat similar castle remain at Dinas, near Crickhowel. The upper story of the tower of Morlais, as of Castle Côch, contains a number of large fire-places; something of the same sort is seen at Coningsborough, with the addition of an oven.

The Edwardian castles are frequently quite original<sup>o</sup>; they occur also as additions encircling a Norman keep, as at Dover, Portchester, Bamborough, Corfe, Goodrich, Lancaster, Carlisle, and Rochester. Edward I. completed the tower-ditch of London. The existing walls of towers are commonly Edwardian, though on an older foundation, as York, Canterbury, Chester, Chepstow, and their various bars and gates.

The Norman and Edwardian, the solid and concentric, may be regarded as the two great types of English castles, of which other military buildings are only modifications. After the death of Edward III., the Decorated gave place to the Perpendicular style; and though a few fine castles, and very many embattled gateways<sup>p</sup>, continued to be erected, far less

<sup>o</sup> Among the castles either originally constructed, or thoroughly re-edified in this style, are Cilgarran, 1222; Flint and Rhuddlan, 1275; Hawarden and Denbigh about the same time; Caernarvon, 1283; Conway, modified in plan by its position, 1284; Beaumaris, 1295; Caerphilly, Harlech, Morlais, the same reign; Queenborough, 1361; Cowling and Raby, 1378; Bolton castle, and the west gate of Canterbury, in the same reign; most of Dudley and Warwick are a little earlier.

<sup>p</sup> The gateway of St. Augustine's, and the west gate of Canterbury, the one Early Decorated, and the other Perpendicular, afford a fine example of the contrast between monastic and military architecture.

The west gate is one of the finest city gateways in England, but its drawbridge is destroyed, as is its connexion with the city wall on each side.

The gateways of Leicester castle and Alnwick abbey are both Perpendicular; Newport, Monmouthshire, and St. Donat's, Glamorganshire, still later; Caistor, Henry V. and VI.; part of Coity and Rye House, Henry VI.; Fowey towers, Edward IV.; Raglan, the great gate of Carisbrook, Nettle Hall, Essex, Henry VII.; Buckenham, Essex, and Tattershall, are both very late Perpendicular; Thornbury 1511, and Tichfield house the same reign.



attention was paid to their defences, and more to their internal convenience. The introduction of gunpowder, by rendering a lofty wall an evil rather than a safeguard, led to the construction of a description of edifice having no pretension to withstand artillery, and in which the lofty turrets, embattled gateways, and moat of the ancient castle, were combined with the slight wall, exposed roof, and spacious windows of a modern dwelling. This description of building, sometimes called a Castle, but more properly a Hall, belongs rather to domestic than military architecture, although some of them present a very warlike appearance, and were effectively defended under Charles I.

As the country became more peaceful, those who possessed old castles found them inconvenient dwellings. Some were altered, as Powis castle; others pulled down, as Queenborough; and the materials employed in the construction of a new house, as that of the Van from Caerphilly; others left in ruins, as Hedingham, Rochester, Prudhoe, Canterbury; and some were converted into prisons and store-houses, as Portchester and London, Dover and Newcastle.

A sort of Peel-tower, with bold machicolations, as at Hexham and Morpeth, or with bartizans at the angles, as in Tynemouth and Cockle-park tower, continued to be erected and defended on the Northumbrian border, until the union of the two crowns under James, when these also fell into disuse.

Henry VIII., anno 1539, erected a number of block-houses, something between a castle and fort, with a round tower, casemates, embrasures, and a moat, upon the southern coast of England; some of these, as Sawdown, near Deal<sup>q</sup>, have been preserved; others, as Brighton, have been destroyed.

Many old castles were hastily repaired during the wars between Charles and his Parliament, and strengthened with earth-work according to the system of that day, as may be seen at Caerphilly; Domington, Berks; and Dover; these when taken were commonly blown up, and it is to this period that we owe the leaning ruins of Corfe, Bridgenorth, and Caerphilly.

In the absence of ornaments, circles, and buttresses, in the

<sup>q</sup> Warblington, Hants, belongs to the reign of Henry VII.; West Cowes, Camber, Fowey Castle, Hurst, Motes Bulwark,

Sandford, Sandgate, and South-sea castles, were erected circa 1539, and Upnor in 1519.

ruins of a castle, the thickness of the walls, and the general disposition of the foundations, will usually afford some clue to the date.

The following may be considered as an approximation to the number of the castles, and remains of castles, in Britain :—

Bedford .. 2	Durham ....13	Lincoln .....11	Somerset .... 9
Berks .... 7	Essex ..... 9	Middlesex .... 1	Stafford .....12
Bucks .... 2	Gloucester .. 7	Monmouth ....14	Suffolk .....10
Cambridge . 2	Hants .....16	Norfolk ..... 6	Surrey ..... 5
Cheshire .. 8	Hereford ..29	Northampton .. 4	Sussex ..... 9
Cornwall ..21	Herts ..... 4	Northumberland51	Warwick ..... 6
Cumberland22	Hunts..... 4	Notts ..... 4	Westmoreland 13
Derby .... 6	Kent .....39	Oxon ..... 4	Wilts..... 9
Devon ....18	Lancashire .. 7	Rutland ..... 2	Worcester .... 7
Dorset ....11	Leicestershire 5	Salop .....13	York .....39
England ..... 461			
Wales..... 107			
Scotland..... 155			
Ireland ..... 120			
<hr/>			
Great Britain and Ireland, about ..... 843			
<hr/>			

This number, however, if accurate search were made, would probably be found nearer to a thousand.

G. T. CLARK.



## ROMAN LONDON.

It has been suggested that notices of some of the features of Roman London, together with the various works of ancient art which, within its limits, during the last few years have been brought to light, might prove interesting and perhaps useful to such of our correspondents as may be engaged in researches on the early antiquities of our country, especially if the publications, in which from time to time, detailed accounts of the discoveries appeared, should not have fallen under their observation, or be conveniently accessible.

It must be obvious to all who consider the present condition of the metropolis of England, that great difficulties would beset any attempt to carry on a systematic exploration of the wreck and ruins of the ancient town, buried beneath the accumulated soil of centuries and the crowded masses of modern buildings. Under the most favourable circumstances such a project would encounter objections almost insurmountable; but when undertaken by individual zeal on a partial and confined scale, at uncertain times and places, whenever the earth may be excavated for public works, without assistance or countenance from the directors, and usually in contention with obstructions and annoyances of all kinds, it is fortunate, in such a state of things, should any discoveries be rendered available to the topographer and antiquary.

In the course of the last fifteen or twenty years, excavations, ordered by the Court of Common Council, and placed under the management of Committees elected from their own body, have been made throughout the city, for sewerage, for approaches to the New London Bridge, for foundations of houses in the new streets and in those which have been widened, as well as on the sites of churches destroyed, and on that of the Royal Exchange. These excavations penetrated to depths varying from twelve to thirty feet and more, and it is from opportunities thus accidentally afforded that some faint glimmerings have been obtained of rich stores of subterranean antiquities. Had the work been conducted in an intelligent as well as mechanical spirit, important antiquarian results would have been effected. Thus when a rich tessellated pave-

ment was discovered, the workmen should have been prohibited from breaking it up until at least drawings had been made. In many instances, at a trifling expense, the various rooms of a Roman building might have been opened, and plans and drawings made; the direction, width, and peculiarities of buildings recorded; and moreover and chiefly, as it is not to be expected that people, whose habits and pursuits do not qualify them to appreciate the use and value of works of ancient art, should of themselves promote antiquarian research, it is desirable that competent persons, willing to devote their time to investigations having a public and general object in view, should be at least permitted to do their best, free from hindrance and annoyance.

It would appear that the first settlement of the Romans was made on the banks of the Thames, about the centre of the present city. Whether they fixed on the spot from its natural advantages, or because the Britons had already established there a town as a medium of continental traffic, it is impossible to say; we have met with no remains indicative of a British town, nor works of art anterior to the Roman epoch.

The line of the Roman wall is well known, stretching from the Tower through the Minories to Aldgate, Houndsditch, Bishopsgate, along London Wall to Fore-street, through Cripplegate church-yard, thence between Monkwell-street and Castle-street to Aldersgate, through Christ's Hospital to Newgate and Ludgate towards the Thames. The erection of this wall was probably a work of the latter days of the Romano-British period. We refer to other evidence to shew that originally the bounds of the Roman town must have been confined within narrow compass on the rising ground bordering the river.

It is well known that respect for decency and regard for human health restrained the Romans from mixing up together the living and the dead. The offensive and pernicious modern practice of interring the dead within towns, contiguous to the abodes of the living, was never tolerated by the Romans, who made its prohibition effectual by legislative enactment. We find this custom adhered to in the provinces, and the burial-places belonging to most of their stations and towns in Britain have been discovered at a considerable distance from the habitations.

In various central parts of the city, imbedded in the

natural gravel, Roman skeletons have been found, accompanied with urns, coins, and other remains, which leave no doubt of the sepulchral character of the deposits. As late as within the last month several skeletons were discovered in King William-street, at the corner of St. Swithin's-lane, and with them fragments of pottery, and coins, in second brass of Antonia, Claudius, Nero, and Vespasian. As all the coins found under similar circumstances in the centre of the city are invariably of the Higher Empire, these interments we infer were made in early times, and probably soon after the time of the last named emperor, when no buildings stood near, and when the district was resorted to for the burial of the dead, as being remote from the town.

During the excavations made for the foundations of the New Royal Exchange, an ancient gravel-pit was opened. This pit was filled with rubbish, chiefly such as at the present day is thrown on waste places in the precincts of towns; dross from smithies, bones and horns of cows, sheep, and goats; ordure, broken pottery, old sandals, and fragments of leathern harness, oyster shells, and nearly a dozen coins, in second brass, of Vespasian and Domitian. Over the mouth of the pit had been spread a layer of gravel, upon which were the foundations of buildings, and a mass of masonry six feet square, two sides of which still retained portions of fresco-paintings with which they had been ornamented. Remains of buildings covered also the whole site of the present Exchange.

The pit itself is an interesting example of the gradual progress of Londinium. From this locality was gravel obtained for the flooring of buildings and various other purposes of the infant colony; but as the town increased in extent, it was abandoned, filled in, and subsequently, by an artificial stratum of gravel, adapted for buildings. Here coins are again useful as evidence. The only one obtained from this pit, besides those above mentioned, was a plated denarius of Severus, but the agents and servants of the *United Gresham and City Improvement Committees*, prevented my making those close and uninterrupted observations which otherwise would have enabled me to authenticate the exact position of the last coin. The fact of there not being found any coin of the century between the time of Domitian and that of Severus, would raise a doubt as to whether the specimen of the latter emperor may not have been in the vicinity of, rather than in the pit

itself. In antiquarian investigations much depends upon minute and careful observation : important conclusions result frequently from a connection of facts trivial in themselves but of importance when combined, and the record and registration of these facts can only be satisfactorily carried on under auspicious circumstances. Taking the coins of Vespasian and Domitian into consideration, we may infer that Londinium had considerably extended its bounds not long subsequently to the reign of the latter emperor ; but the presence of the coin of Severus suggests a later date, did not the absence of coins from Domitian to Severus, favour the supposition that this isolated specimen may have been found on some other part of the area excavated.

Roman London thus enlarged itself by degrees from the banks of the Thames towards Moorfields, and the line of the wall east and south. The sepulchral deposits alluded to confirm its growth ; others, at more remote distances, indicate posterior enlargements ; while interments discovered at Holborn, Finsbury, Whitechapel, and the extensive burial-places in Spitalfields and Goodman's Fields, denote that those localities were fixed on when Londinium, in process of time, had spread over the extensive space enclosed by the wall.

The vast moor and marsh lands on the north side of Londinium were unquestionably, by draining and embanking, rendered in part suitable for buildings, particularly the enclosed portion ; that beyond the wall, probably, retained until the last century much of its original character. Opposite Finsbury Circus, at the depth of nineteen feet, a well-turned Roman arch was discovered, at the entrance of which, on the Finsbury side, were iron bars placed apparently to restrain the sedge and weeds from choking the passage. In Prince's-street, on the west side of the Bank, in Lothbury, Token-house Yard, and the adjoining parts, the natural boggy soil descends to a great depth, but the superficial strata contain the remains of houses and their pavements. In many parts of this district wooden piles were driven through the unstable foundations into the natural gravel to form a solid substructure.

The mode of obtaining a sure foundation by means of piling, was as general on the bank of the river as in the marshy district above noticed. It was observed throughout Thames-street and Tower-street, and also on the Southwark side of the river. In the last-mentioned locality, when excavations



were made for the south wing of St. Thomas's Hospital, the foundations, walls, and pavements of a Roman house were discovered, which had been laid upon piles driven into the sand. On this side of the river there was evidence in the remains of buildings reaching almost close to its banks, that much ground had been reclaimed from subjection to periodical overflows of the river when its banks were low, straggling, and undefined.

These remarks involve the question whether Londinium was confined to the north side of the river. Discoveries of tessellated pavements on and about the site of St. Saviour's church, and other remains of buildings, pottery, lamps, glass vessels, and various domestic utensils and implements throughout the line of High-street, nearly as far as St. George's church, demonstrate the claims of a portion of the Southwark side of the Thames to be comprised within the bounds of Roman London; and these claims are further supported by an ancient extensive burial-ground discovered on the site of that now attached to the dissenters' chapel in Deverill-street, New Kent Road. When the approaches to the new bridge were being cut, an excellent opportunity was afforded for ascertaining at what point the Roman road from Kent did, or did not, reach the river; but the persons in authority over the works made no provision either for the preservation of the antiquities brought to light, or for instituting or even countenancing investigations, which, without impeding the progress of the excavations, might have furnished additional facts to clear up disputed points.

It may, for the present, be sufficient to adduce some arguments in support of the belief that the two divisions of Londinium had a connecting medium somewhere about the site of Old London Bridge. The uninterrupted possession of this locality by a succession of bridges up to the time of the Anglo-Saxons is well authenticated, and is of itself presumptive evidence of a prior erection. Dion Cassius<sup>a</sup>, who lived in the early part of the third century, when recording the invasion of Britain by Claudius, incidentally mentions a bridge over the Thames, and this notice, however indefinite as to locality, seems to determine the early existence of a bridge which the context may incline us to fix at or near London. Other considerations in favour of this opinion, are the extent, population,

<sup>a</sup> Lib. lx. sec. 20.



and commerce which Londinium then possessed. It was also the focus, to which converged the military roads, and the thoroughfare for troops from Gaul and Italy to the various stations in the northern parts of Britain. In such a town, situated as has been shewn, on both sides of the river, and to a people like the Romans, accustomed to facilitate communication with all parts of their provinces, as well as to adorn their towns with public works, a bridge would be much more indispensable than at such places as *Pontes, ad Pontem, Pons Ælii, Tripontium, Durolipons, &c.*, the etymology of which names shews that bridges were not uncommon in Britain.

That this presumptive evidence is supported by recent discoveries, I proceed to shew. Throughout the entire line of the old bridge, the bed of the river was found to contain ancient wooden piles; and when these piles, subsequently to the erection of the new bridge, were pulled up to deepen the channel of the river, many thousands of Roman coins, with abundance of broken Roman tiles and pottery, were discovered; and immediately beneath some of the central piles, brass medallions of Aurelius, Faustina, and Commodus. All these remains are indicative of a bridge. The enormous quantities of Roman coins may be accounted for by consideration of the well-known practice of the Romans to make these imperishable monuments subservient towards perpetuating the memory, not only of their conquests, but also of those public works which were the natural result of their successes in remote parts of the world. They may have been deposited either upon the building or repairs of the bridge, as well as upon the accession of a new emperor. The great rarity of medallions is corroborative of this opinion, for medallions were struck only for particular purposes. The beautiful works of art which were discovered alongside of the foundations of the old bridge,—the colossal bronze head of Hadrian, the bronze images of Apollo, Mercury, Atys, and other divinities, an extraordinary instrument ornamented with the heads of deities and animals<sup>b</sup>,—and other relics bearing direct reference to pagan mythology, were possibly thrown into the river by the early Christians in their zeal for obliterating all allusions to the old supplanted religion.

Some excavations made for sewers in Thames-street led to discoveries which confirm the truth of Fitz-Stephens' assertion

<sup>b</sup> It has been engraved, and published by the Society of Antiquaries, *Archæologia*, vol. xxx. Engravings of the bronze images will be found in vol. xxviii.

that London was formerly walled on the water-side, and although in his time the wall was no longer standing, at least in an entire state, there was probably enough left to trace its course by. The cause of its destruction, this writer tells us, was the water; but it is difficult to conceive how the overthrow of a work of such solidity and strength could have been thus accomplished. This wall was first noticed at the foot of Lambeth hill, forming an angle with Thames-street, and extending, with occasional breaks, to Queenhithe; and some walling of similar character, probably a part of the above, has been noticed in Thames-street, opposite Queen-street. It was from eight to ten feet thick, and about eight deep, reckoning the top at nine feet from the present street level, and composed of rag-stone and flint, with alternate layers of red and yellow, plain and curve-edged tiles, cemented by mortar as firm and hard as the tiles, from which it could not be separated. For the foundation strong oaken piles were used, upon which was laid a stratum of chalk and stones, and then a course of hewn sand-stones from three to four feet long, by two and a-half in width.

Some of the materials of this wall had evidently been used in an earlier public building, the destruction of which may have been accomplished during some insurrection of the Britons, such as that under Boadicea. Many of the foundation-stones above-mentioned were ornamented with mouldings and sculpture, and had been cut for adaptation into a frieze or entablature of an edifice, the dimensions of which may be conceived from the fact of many of these stones weighing half a ton. Fragments of sculptured marble, among which was a portion of a decorated stone, which appears to have formed part of an altar, had also been worked into the wall.

At what period Londinium was first fortified with walls, there is no evidence to certify. It is probable that this did not take place until after the recovery of the province by Constantius, or even later, when Theodosius restored and garrisoned the towns, and fortified the stations and camps<sup>c</sup> against the northern pirates.

Foundations of other walls of great thickness have been discovered in Bush-lane, in Five-Foot Alley, in Cornhill, and other localities, but the circumstances under which they were observed, forbid our hazarding any satisfactory conjecture as to their

<sup>c</sup> Ammianus Marcellinus, lib. xxviii. c. 3.

original uses. The plan of modern London gives us little or no assistance in forming a notion of that of the Roman town; for in many instances streets, which during centuries have retained their present course, cover the foundations of dwelling-houses, and thus prove the non-existence of Roman roads or streets in such sites.

Recent discoveries, however, while they leave us in doubt of the sites of public edifices, and of the arrangements of streets, reveal, by an abundance of scattered facts, the populousness of the place, and the comforts and luxuries of its inhabitants. At depths varying from ten to twenty feet, we notice throughout the city the remains of houses, and of a variety of domestic utensils. Some of the houses, as may be expected, exhibit evidences of the superior rank or wealth of their owners in the rich tessellated pavements of their apartments. The more remarkable of these were found in Bartholomew-lane, connected probably with that discovered on the site of the Bank of England, in Paternoster-row, in Crosby-square, in Bush-lane, in Lad-lane and Wood-street, and on the site of the Hall of Commerce in Threadneedle-street, but all were cut to pieces and destroyed, with the exception of the last, which having become private property, met a more worthy fate, and is deposited in the British Museum, as an example of one of the most useful and elegant of the ancient arts, by the good taste and public spirit of its conservator<sup>d</sup>.

The absence of inscribed stones is remarkable, and only to be accounted for upon the supposition of their having been broken up in past times for building materials. Two only have been discovered, both sepulchral; the one, inscribed to a *speculator* of the second legion<sup>e</sup>, was found imbedded in a wall of the Old Blackfriars' Monastery; the other, in memory of Grata, the daughter of Dagobitus, was discovered at London Wall, Moorfields. Some stamped tiles are interesting as affording perhaps the earliest instances of an abbreviation of the word Londinium. They read [PBR LON] and [P-BR-LON], and may mean *Probatum Londinii*, proved (of the proper quality) at London; or *Prima* (cohors) BRitonum LONdinii, the first (cohort) of the Britons at London.

The fictile urns and vessels, in an endless variety of shape and pattern, contribute evidence of domestic comfort, and of

<sup>d</sup> Mr. Edward Moxhay, of Threadneedle-street.

<sup>e</sup> It is in the possession of Mr. W. Chaffers, jun., of Watling-street.



that combination of elegance and utility which characterizes these works of ancient art. Some of these are proved to have been manufactured in Britain from specimens procured from the Roman potteries, discovered by Mr. Artis at Castor<sup>f</sup>, and from the *debris* of others on the banks of the Medway<sup>g</sup>. The handles of amphoræ, and the rims of a peculiar kind of shallow pans, have frequently the names of the makers. A superior kind of pottery, of a bright red colour, usually termed "Samian," has been found in great abundance throughout London. It has been supposed with reason to be of that kind so termed by the younger Pliny, who mentions its being made at various continental towns, and exported to all parts of the empire; and its identity seems confirmed from being met with wherever the Romans had established themselves. This pottery is not more remarkable for its fine texture and rich coralline colour, than for the great diversity of its ornaments. The shallow dishes or pateræ of this ware, if not plain, are usually adorned with a simple ivy-leaf pattern, but the bowls are covered with embossed designs, comprising mythological, bacchanalian, and hunting subjects, gladiatorial combats, games, and architectural and fanciful compositions. Some exhibit figures which are probably copies from sculptures whose excellence made them universally popular; for instance, that of a Venus in attitude and character much resembling the well-known statue of the *Medicean Venus*. These vases have been usually cast in moulds, but fragments of others have been discovered, the ornaments and figures on which have been separately moulded. The names of potters are usually stamped on the bottom of the interior of these vases. Of these, such as BONOXVS, DIVIXTVLVS, DAGODVBVS, &c., have a harsh and outlandish sound, bespeaking a Gaulish origin, or perhaps a Spanish, as Saguntum is one of the manufacturing places specified by Pliny. Many of the names as well as patterns accord with specimens preserved in museums in France and Germany. A familiarity with the frequent arrangements of the letters of the potters' names in monograms and ligatures, will tend to assist the reading of sculptured inscriptions.

The use of glass must have been common throughout Britain; fragments of beautifully-worked vessels in this material having been collected in abundance, and some in rich

<sup>f</sup> Durobrivæ of Antoninus illustrated.

<sup>g</sup> Archæologia, vol. xxix. p. 223.

striped blue, green, and yellow colours, which formed parts of ribbed bowls, shew the perfection to which the Romans had attained in the art of colouring and annealing glass.

Many of the articles which individual exertion has preserved strongly illustrate their arts, manners, and customs; and any artist engaged in attempts to revive the art of fresco-painting may derive useful hints from a close examination of the paintings from the walls of the houses of Roman London, which retain a freshness of colour as if executed only a few years ago. Many of the objects in steel, such as knives, styli, and implements, apparently modelling tools, are in an admirable fine state of preservation, to which the wet boggy soil they were taken from has materially contributed; and to the same cause we owe the conservation of leathern reticulated sandals, and other antiquities, among which may be mentioned some little wooden implements, such as are still used in the west of England for yarn-spinning, and which carry us back to the infancy of one of the greatest staple manufactures of this kingdom<sup>b</sup>.

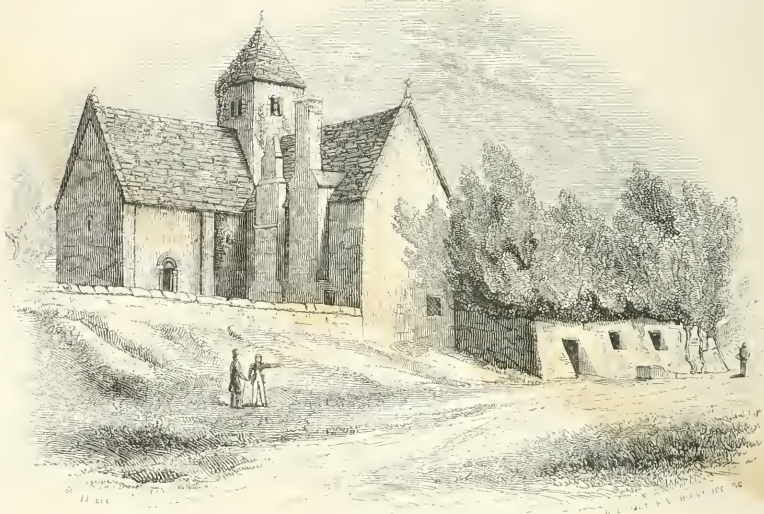
C. ROACH SMITH.

<sup>b</sup> For detailed accounts of discoveries made during the last few years in London see the papers in the *Archæologia*, by the writer of these notes, and by A. J. Kempe,

Esq.; and various communications to the *Gentleman's Magazine*, made chiefly by the latter gentleman.



## REMARKS ON SOME OF THE CHURCHES OF ANGLESEY.



Penmon Priory Church, near Beaumarais.

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### COMMOT OF TYNDAETHWY.

THE churches of this commot, or hundred, sixteen in number, are mostly of great simplicity of form, and include probably some of the earliest Christian edifices built within the island. The county town of Beaumarais stands within this commot, and its parochial church (which is in reality only a chapel dependant upon Llandegvan) is the largest ecclesiastical building in the district; but it is of a period rather later than that to which attention will be drawn in this paper: and, though an edifice of much architectural interest, must remain for more ample notice on a future occasion. At present all that will be attempted is to give a brief account of a few of the more notable churches of the commot, which may serve as types (and they are well suited to this purpose) for the rest of the island. In general, the villages in the commot of Tyndaethwy

are small in size, and scattered in arrangement :—the parishes are not small, but the houses lie far apart from each other, and the district, though well cultivated, has on the whole a wild and bleak appearance. It forms the most easterly portion of the island, and is easily accessible to visitors of all kinds : it contains the frowning feudal castle of Beaumarais, and the beautifully secluded retreat of Penmôn Priory ; it is washed by the blue strait of the Menai on the one side, and the stormy inlet of Traeth Coch (Red Wharf Bay) on the other :—so that for many reasons there can be little hesitation in recommending its mediæval remains to the notice of modern antiquarians.

It is the opinion of the learned and acute Henry Rowlands, author of the *Mona Antiqua Restaurata*, that the earliest ecclesiastical edifices erected in Anglesey (and indeed in Britain) were cells or hermitages, built by the first professors of Christianity who settled within its limits :—that to such cells small chapels, or places of prayer, were attached ; and that the people, resorting thither for spiritual instruction during the lifetime of the holy founders, continued to regard them as sacred spots after their decease, and, either immediately or ultimately, converted them into churches under the name or invocation of the holy men, whether canonized by proper authority or consecrated by popular opinion. There is much probability in this hypothesis, when the local peculiarities of Anglesey are taken into consideration :—and it is strengthened, not only by tradition, but also by several circumstances connected with buildings of this class, in other parts of Wales as well as in the island. It is not to be expected that any of these original cells are now to be found standing, though the contrary cannot perhaps be affirmed ; but there is such a similarity in the construction of many churches here, and their history generally tallies so well with the suggestion of the author named above, that it may be received as a good starting-point of Cambrian antiquarian doctrine.

One of the local circumstances corroborative of this view of the case, is that the earliest churches still extant are of that small simple form which might have been expected had they been built for the use of a single holy man and a few followers.

The original form of the Anglesey churches seems to have been that of a small oblong edifice from thirty feet by ten feet to fifty feet by twenty feet internally. These would hold about fifty or a hundred persons, and perhaps in early times

the rural congregations of these districts rarely surpassed this number. The addition of transepts and chancels seems to have been made at much later periods, generally in the thirteenth and fourteenth centuries: but in the conventual establishment of Penmôn, which can hardly be classed with the ordinary parochial churches of the island, the original form of the building was no doubt that which it still retains, cruciform. It is very difficult for a casual observer to recognise the original nucleus of these early churches, but it may be generally discovered in the nave, where the walls are commonly of rude though solid construction, the level of the building sunk beneath that of the external earth, and the windows evidently inserted at some recent period, (often in very late times,) so that originally no light could have been admitted except by the door, or else perhaps by a small eastern window. Without asserting that many of these early buildings remain in the present churches, it may be considered probable that even when a new edifice was erected on the site of an older one, the first plan was adhered to, and that the only change made was that of stone for wood and rubble. The church of Llansadwrn (the church of St. Sadwrn or St. Saturninus) may be referred to as a good instance of the absence of all windows in the original nave:—there are some in the southern side, of the fifteenth century, and a small modern loophole at the western end; but without these the building could originally have had no light. The naves of Llangoed and Llandegvan are similar instances: so is that of Llanvihangel Tyn Sylwy: and even in the conventual church of Penmôn the only fenestral openings in the nave are small circular-headed loopholes contemporary with the building, twenty-four inches by nine externally, but expanding within to a considerable size. These early churches seem never to have been paved or floored, very few of them are so at the present day: the earth, like the soil in the peasants' cottages, is beaten hard, more or less even, and being generally dry serves the purpose of the hardy congregations. The roofs must always have been of wood: no trace of vaulting is to be found anywhere within the commot: and it is by no means improbable that some of the original timber used for these purposes may be in existence at the present day, though the fact can hardly be verified. The universal covering of these roofs is the schistose stone, which composes the largest geological formation in the island. The only approaches to

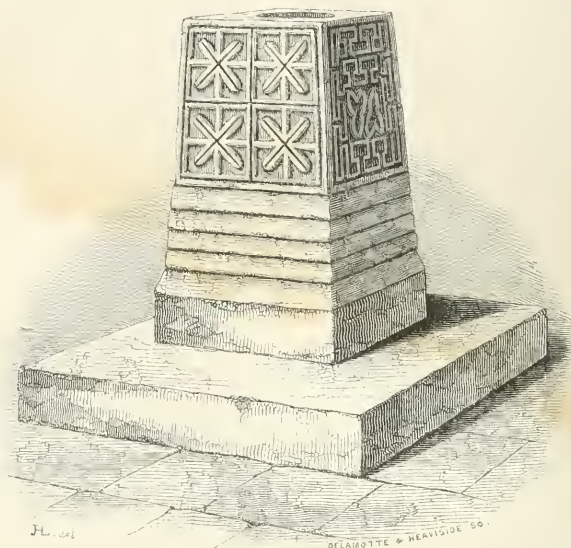
stone-vaulting are to be found at Penmôn and Ynys Seiriol. Here the towers of the two churches are covered with low conical quadrilateral spires, or rather pointed roofs, in the formation of which no wood is employed, but the stones keep lapping over each other from the lowest course laid on the side walls until at length they meet in the apex. A much later example of this rude vaulting, if it can be so called, is in the monastic *pigeon-house* at Penmôn, a curious square building of the fifteenth century, almost unique in its kind:—the towers above mentioned are about sixteen feet square at Penmôn, and eighteen feet by twelve feet at Ynys Seiriol, but in the pigeon-house the area is twenty-one feet square, and the quadrilateral vaulting approaches to the domical form (like the roofs used by Delorme in the Tuileries, and other French châteaux), and it is entirely covered by stones laid in this manner, without any wood in the whole building, and with a light louvre or lantern in the midst.

Towers were evidently too costly for the construction of the primitive churches of Anglesey, and whenever bells came to be used, the erection of a simple gable at the western end of the building served the purpose. All these gables however have pointed arches, either of the end of the thirteenth or the fourteenth centuries; and hence it may be suspected that the use of bells was an ecclesiastical luxury of comparatively late introduction into Anglesey. However this may be, their form is very simple: covered generally with a straight coping, but at Llansadwrn with one of a peculiarly elegant curve. At Penmynydd (which is the largest church in the commot next to St. Mary's at Beaumarais) the gable is pierced for two bells; but this is a rare instance of parochial wealth.

The churchyards retain perhaps the same size and form which they originally possessed: a fact which, in the absence of documentary evidence, may be inferred from the peculiarly religious spirit of the inhabitants, who still retain in undiminished vigour the national respect for sacred things: and which has never allowed them, except in the calamitous period of the dissolution of the monasteries, to encroach on consecrated ground. The absence of monumental slabs would lead to the inference that no interments (as a general rule) took place within the churches. There are exceptions to this at Penmynydd, where the tomb and vault of the Tudor family still remain, and where there is also a tomb under an arch in the

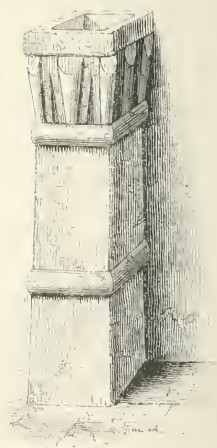


northern wall of the building, to accommodate which a small erection like a chapel (without any windows) has been added to the original edifice. This tomb is of the fourteenth century (?), but bears no sculpture or inscription of any kind by which its possessor's name can be discovered, though it is very probably that of a Tudor, the *seigneurs* of the parish from time immemorial.



FOLT 14111111.

Of early fonts only two remain in this comot: one at Penmôn, probably the earliest: the other at Llaniestin: they are both no doubt contemporary with the buildings in which they are placed. The other fonts, which more or less resemble that of Llanvihangel Tyn Sylwy, appear to be of the fourteenth century. At Penmôn until within a few years a waterstoup, of the same date as the font, was used; and at Llandegvan another waterstoup (of the fourteenth century?) is still employed for the baptismal sacrament: in all cases these fonts are placed at the western ends of their respective



WATERSTOUP, PENMÔN.



edifices, sometimes against the northern, sometimes against the southern walls.

The gables appear to have been always topped with crosses, the pediments of which, commonly quadrangular with trifoliated canopies, still remain: but of the crosses themselves a considerable proportion have perished. Those at Llanvihangel, Llangoed, and Llansadwrn are the most remarkable<sup>a</sup>.

The chancels and transepts seem to have been all added posterior to the conquest of Wales by the English, and their architecture indicates in general the style of the fourteenth century. The chancels are mostly of the same design: the transepts, if indeed they may be so called, have been only chapels added by the parochial gentry, as at Llangoed, Llandegvan, &c.

The following is a list of the ecclesiastical edifices in this commot:—

YNYS SEIRIOL, (St. Seiriol's Isle, Priestholme, or Puffin Island.) The tower of a small conventual church still remains here: and the foundations of part of the church, with perhaps part of the monastic cells, may be traced: it is exactly similar to the tower of Penmôn. This small conventual establishment is noticed both by Dugdale and Tanner, though they do not seem to have been aware of the existence of two distinct establishments, churches, &c., on the mainland at Penmôn, and on the island, the original name of which was Glannauch, or Ynys Lenach, "the Priest's Island." St. Seiriol, according to Rowland's *Mon. Antiq.*, flourished with St. Cybi in the seventh century.

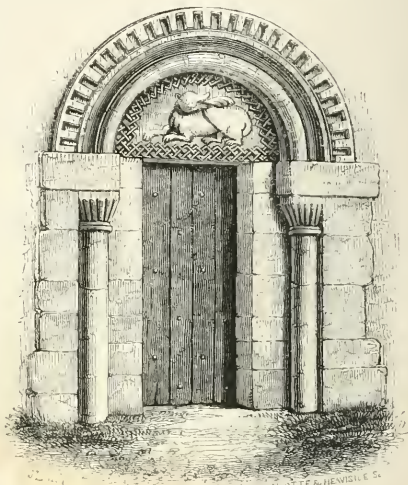
PENMÔN, an Augustine priory. Here are to be found the conventual church, the refectory, part of the prior's lodgings (?), and some of the conventual farm buildings. With the house on Ynys Seiriol, it owes its foundation to Maelgwyn Gwynedd, king of Wales, in the sixth century, and was re-founded by Llewelyn ap Iorwerth, prince of Wales, at the beginning of the thirteenth century. The conventual church consists of



Compartment of Font.  
N. side.

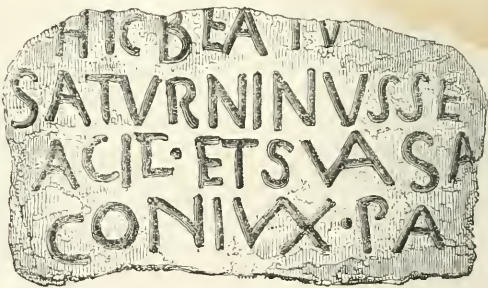
<sup>a</sup> The early and highly curious cross, or crossed stone, standing in the park at Penmôn, is not here taken into account.

a nave and south transept of early date, and a chancel of the fifteenth century; the northern transept has been destroyed, but the central tower still remains. The south transept was used as a chapel, and a curious series of small circular-headed arches, with zigzagged mouldings and filleted shafts, formed seats round its sides for the monks and their attendants. The buildings are in good preservation, though somewhat in need of repair; but they belong to a gentleman of enlightened taste and public spirit, Sir R. W. Bulkeley. The chancel only is used as a parochial church.



West Door, Penmon.

LLAN SADWRN. A small church consisting of a nave, and a chapel on the northern side. The nave is probably of *very early* date. The chapel and the eastern window may be assigned to the fourteenth century. By the side of a window in the eastern wall of this chapel is an inscription commemorative of St. Sadwrn, which the early form of the letters would lead us to suppose older than the Norman conquest of England. I *conjecture* the reading to be—



Inscription to St. Sadwrn.

HIC BEATVS SATVRNINVS SEP<sup>s</sup> (SEPULTUS) JACET· ET SVA SC<sup>a</sup> (SANCTA)  
CONIVX· PAX.

LLAN JESTYN. A small church with a southern transept or chapel, and a porch on the southern side of the nave. The nave very early: the eastern window of the fourteenth century. In this church, dedicated to St. Jestyn, or Jestinus, great-grandson of Constantine, duke of Cornwall, is the early

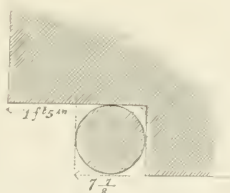
## DETAILS AND SECTIONS. PENMON PRIORY CHURCH.



Belfry Window.

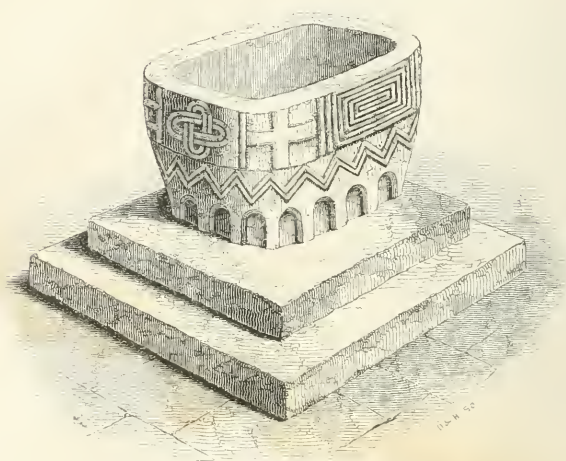
Section of Lower  
Moulding of TowerSection of Upper  
Moulding of Tower.Window in the N. side  
of Nave

Belfry Window

Section of Mouldings of Arch.  
South side of Nave.Section of Buttress of  
Nave North side  
and Shaft.Section of Capital  
of shaft.

font mentioned above, and the table-monument of the saint, of the thirteenth century.

LLAN DDONA. A small church dedicated to St. Ddona, a



Font, Llan Jestyn.

grandson of Brochvael Yseythrog, who commanded the Britons in the fatal battle at Bangor Iscoed, at the beginning of the seventh century. It consists of an early nave with a northern porch, and a chapel or aisle on the south side. To this nave is added a cruciform building forming a chancel, and two transepts of the fourteenth century.

LLAN DEGFAN, (or Llandegvan.) A long low church with an early nave, and a chancel of the fourteenth century. Two chapels have since been added, forming north and south transepts. A tower was built at the west end of the church in 1811 by the late Lord Bulkeley. Dedicated to St. Tegvan.

LLANGOED. A small church with early nave; chancel and transepts of more recent date; the eastern window is as recent as 1613.

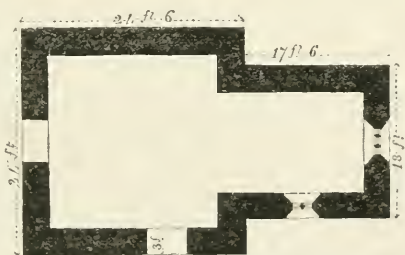
LLANFAES. This is the parish church of the village in which the friary of Llanfaes was subsequently built. The nave is of the thirteenth century, as a doorway in the northern side testifies: the choir is of the end of that century, or the beginning of the fourteenth. The tower was erected by Lord Bulkeley in 1811. Of the religious house just mentioned, which was founded and filled with Franciscan friars in 1237



by Llewelyn ap Iorwerth, in memory of his consort the Princess Joan, daughter of King John of England, hardly any thing remains except the church, now converted into a barn and stable. The nave and chancel are still entire, though the interiors are scarcely to be made out. Of the magnificent altar-tombs contained in this church, one is in the church at Beaumarais, another at Penmynydd, a third at Llandeugai in Caernarvonshire, and a fourth at Llanbublig, the Roman Segontium, in the same county.

**PENMYNYDD.** This church, which constitutes a prebend in the cathedral church of Bangor, consists of a nave with a sepulchral chapel on the northern side, and a chancel. There is a porch on the southern side of the nave. The whole building is of the end of the fourteenth, or beginning of the fifteenth century. In the chancel stands the magnificent alabaster monument of the Tudor family, whose vault is underneath. It is a work of the fourteenth century, of admirable execution, but rather mutilated. Some careful repairs (not restorations) have been ordered of this valuable work of medieval art<sup>b</sup>. At the western end of the nave is a minstrel gallery in wood of the sixteenth century. The church is dedicated to St. Gredivael.

**LLANFIHANGEL TYN SYLWY.** So called from its being situated beneath the elevated British station of Dinas Sylwy—or Bwrdd Arthur, Arthur's Round Table—is a small church apparently altogether of the fourteenth century, though the nave has probably re-placed one of earlier date. The chancel is decidedly of the fourteenth century, and is of remarkably elegant proportions. In the southern corner of the chancel stands a curious moveable wooden pulpit of the seventeenth century, the elaborate decorations of which have been burnt out by a red hot iron stamp, leaving the surface of the wood charred black to the present



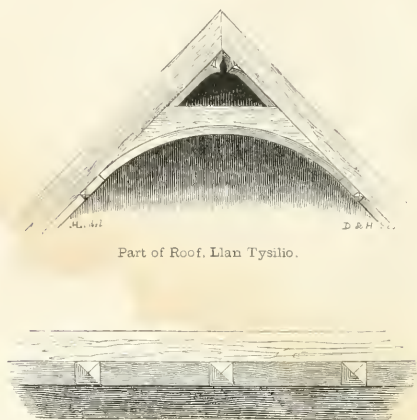
Plan of Llanfihangel Church

<sup>b</sup> It is a curious and unfortunate superstition of the peasantry, that a portion of this and similar monuments, if ground into powder, will form a specific colly-

rium for weak eyes. The depredations which have hence resulted are most serious. The tomb is going to be re-set, and a stout railing placed round it.

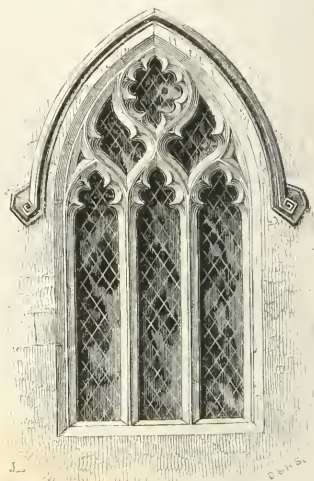
day. This church like others of the same name is dedicated to St. Michael the Archangel.

LLAN TYSILO. A small and remarkable church, built in a



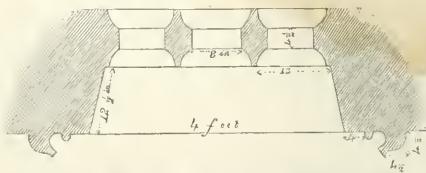
Part of Roof, Llan Tysilio.

Springer of the Roof.



East Window, Llan Tysilio

most picturesque situation, on a little islet immediately on the southern side of the Menai Bridge. The nave is probably an early one: the eastern window is of the fourteenth century. The wood-work of the roof is curious, from the trifoliation of the side springers where they meet in a point above, and from their edges being chamfered, with square pointed bosses left in the midst



Section of window, Llan Tysilio.



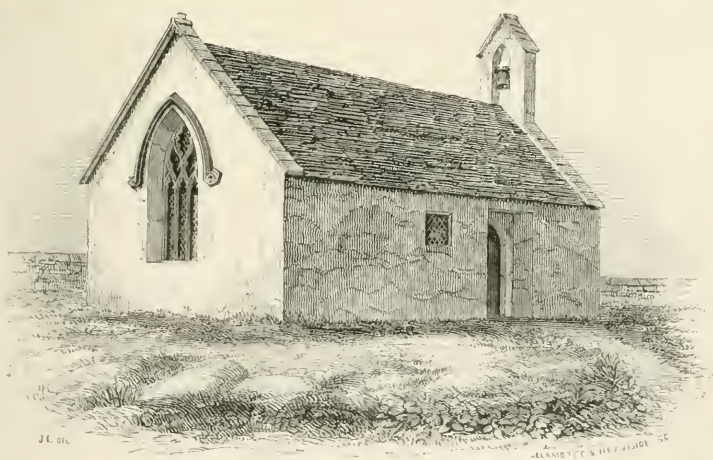
The Plan, Llan Tysilio

of the chamfer, giving a most excellent effect at a very moderate cost of labour and expense. Dedicated to St. Tysilio.

BEAUMARAIS. This is a chapel under Llandegfan, dedicated to St. Mary: but from the importance of the town in which it is situated has become the most considerable church in the commot. It comprises a large and lofty nave with side aisles of the end of the fourteenth century, and a good chancel of the fifteenth. There is a tower much altered (spoiled) by



Llanfangel Church.



Llan Tysilio Church

modern repairs : and a small vestry on the northern side of the nave containing one of the alabaster tombs from Llanfaes. This tomb, though mutilated in former days, is now in a place of comparative safety, and is well taken care of. There are numerous mural tablets in the church, one of which, a small brass, commemorates some early members of the Bulkeley family : and another, an incised slab south of the altar, bears the armorial coats of Sir Henry Sidney and other officers of Queen Elizabeth's reign. The richly carved oaken roof of this church is well worthy of note : in the chancel the carved stall-work (brought from Llanfaes?) has been arranged in a judicious manner. The whole edifice is in good repair with the exception of portions of the chancel.

There are some other churches in this commot which have not yet been included in the author's survey, viz. :

Llan Bedr Goch, Llan Ddyfnan, Llanfair yn Mathafarn Eithaf, Llanfair Pwll Gwyngyll, and Pentraeth. The latter is figured in Grose's Antiquities.

H. L. JONES.



## ICONOGRAPHY AND ICONOCLASM.

ICONOGRAPHY, carried to excess, and addressed to the imaginations of an ignorant, an idle, and a vicious populace, naturally leads to idolatry. Hence it was that the inspired law-giver of the Israelites, who was learned in all the wisdom of the Egyptians, that is, was intimately acquainted with the whole system of the Egyptian philosophy and mythology, and had witnessed the pernicious effects of this system on the moral and religious conduct of the Egyptian population, was instructed to guard the Israelites most rigorously, when they came up out of Egypt into the promised land of Canaan, against the sin of idolatry; as the natural consequence of the perversion, the abuse, and the excess of that which in itself, perhaps, and in its origin, might be thought innocent. "Thou shalt not make *to thyself* any graven image, nor the likeness of any thing," &c., is the second commandment of the first table, and therefore cannot be resisted or evaded. But the Iconoclasts are led by their zeal and enthusiasm to overlook the qualifying and important member of the sentence,—"*to thyself*." Painting, statuary, sculpture,—all the imitative arts,—nay, the very cultivation of the soil, the reproduction of the animal form, and the advances of science, would be retarded, or even annihilated, as far as it depends upon us, were we to attempt to carry into effect, in its utmost latitude, the rigid and literal interpretation of this commandment, which the Iconoclast, without any reserve, limitation, or qualification, would persuade us to adopt. But what is the very substance of the injunction? Thou shalt not make these similitudes,—these works of thine own hands,—"*to thyself*"—from any selfish motive, for any selfish use or gratification. Much less shalt thou bow down to them and worship them according to thine own will and pleasure. Whenever this was done, the idols, the objects of this perverted taste, were destroyed on the common maxim, that when the cause is removed the effect will cease. And, however much we may regret the loss of many splendid works of art, which might gratify and instruct every generation of mankind, yet we may console ourselves with the reflection that enough remains to illustrate almost every page of history, if we be careful and industrious enough to examine and study them. Much has been lately accomplished in this way; and we are particularly indebted to the

learned author of the "Christian Iconography," of whose work some account was given in the first number of the *Archæological Journal*.

In illustration of the same subject the following specimens of Christian Iconography from coins are here submitted to the consideration of the readers of this *Journal* :—



No. 1.



No. 2.



No. 3.



No. 4.

No. 1. A gold coin of Basilus I. and his father Constantinus, c. A.D. 867.

No. 2. A copper coin of Johannes Zimisces, c. A.D. 969.

No. 3. A gold coin of Alexius Comnenus, c. A. D. 1080.

No. 4. A gold coin of Constantinus VII. and his associate in the empire, Romanus Locapenus, c. A.D. 912.

Of all the coins here engraved that of Zimisces is the finest and most interesting. This is of copper; and the superiority of that metal for decision of outline is well known to Numismatists. There is also a peculiarity of character, which distinguishes this coin from the rest. The head of Christ is on the obverse, instead of the head of the reigning emperor. Hence the Byzantine coins, not otherwise distinguished, are easily appropriated to Zimisces. Perhaps some reasons of state prevented this politic prince, though his coronation was publicly solemnized, and his reign was popular, from assuming all the external signs of his imperial office. Under his usurpation or regency of twelve years, according to Gibbon, though Zonaras and most other authors say six, Basil and Constantine had silently grown to manhood. On the 10th of January, 975-6, these youthful brothers ascended the throne of Constantinople. Their reign is designated, by the historian of the Decline and Fall of the Roman Empire, as the longest and most obscure of the Byzantine history. Yet it was during this eventful period, here so carelessly and contemptuously despatched, that those great struggles were made both in Europe and Asia, which laid the foundation of the modern dynasties both of the east and west. In subsequent chapters of the work some compensation is made for this hasty and abrupt dismissal of the subject. The entire reign of these two brothers combined together exceeded fifty-three years, of which Basil occupied fifty, dying suddenly at the age of seventy. This was the second of that name. The first Basil, who is represented on the obverse of his coins in company with his son, a youth who died at the age of thirteen, holding an elevated cross between them, is the first emperor who placed the figure of the Saviour, with His titles and attributes, on his coins, if we may trust to the series engraved in the *Thesaurus Palatinus* of Beger; who candidly admits, nevertheless, that Justinian the Second, called Rhinotmetus, was by some supposed to be the first; probably because his own mutilated face was unworthy of being perpetuated. The custom certainly prevailed through several reigns. There are eleven examples engraved in Beger's work; from which four have been here selected, as containing something peculiar. They all have the radiated nimbus, bounded by a circular outline, with flowing hair, generally parted over the forehead, and a slight portion of beard, except in the coin of Manuel, who came to the

throne in 1143. This is the last of the series given by Beger, who concludes his work with a short review of the Roman empire from its commencement to its fall. In none of these examples of imperial Iconography does he discover any traces of idolatry, or any license and authority for that adoration of images, the controversy about which occasioned so much animosity and Iconoclasm in the eastern and western world for so many centuries. The usual monograms and titles of Jesus, of Christ, of Emmanuel, the King of kings, with  $\overline{\text{KE}} \overline{\text{BO}}$ — $\text{KYPIE}$  *Βοηθῆτι*, &c., only serve to remind both sovereigns and subjects of their dependence on Divine Providence for the continuance of their prosperity, or their deliverance from adversity. But the invocation of the “Mother of God,” which soon followed, is a departure from this simplicity.

The transition to Mariolatry may, perhaps, be a curious and interesting subject for investigation. The word  $\Theta\text{EOTOKOS}$  is ambiguous. It may signify the “Mother of God,” or it may be synonymous with Diogenes, that is, “of Divine origin.” Accordingly, we find the first invocation of the Virgin Mother by this name on a coin of Romanus *Diogenes*, who came to the imperial throne of Constantinople in the year 1068. He is represented as crowned by the Virgin Mary; and the legends of this and some subsequent coins exhibit those revolting invocations for help from the Mother of God which have been so frequently condemned as derogatory from the supreme Majesty of heaven. For about four or five centuries, therefore, “*Jesus have mercy, Mary help,*” were invocations too commonly united. In another coin there is the figure of St. George assisting the emperor, Calo-Johannes, in holding a patriarchal cross, with the figure of the Saviour, sitting on a chair, on the reverse. The nimbus, surrounding the heads both of the Virgin and St. George, is quite plain. From the coins of Alexius Comnenus, as well as others of the Comnenian family, we may infer, that they acknowledged Christ as their only helper and defender.

J. I.



## ON THE PRESERVATION OF MONUMENTAL INSCRIPTIONS.

IN the course of my pursuits connected with genealogy it has occurred to me that, amongst the various means of “perpetuating” evidence, sufficient attention has not hitherto been given to the preservation of Monumental Inscriptions; either by legislative enactment, or by some collateral authority in the shape of government interference. We owe much to the latter species of semi-legislation in the origin of our parish registers; and, although the earlier parochial records exhibit little else than lists of names and dates without immediate personal identity, yet the progressive improvement in their character by the wholesome interference of the legislature has rendered them more useful, and more applicable to the purposes of genealogy, than in earlier times. The evidence of the *Inquisitiones post mortem*, and of court rolls; of funeral certificates taken under the authority of the earl marshal of England; and of the periodical visitations made by the heralds in virtue of commissions from the crown, has been acknowledged to be of signal and lasting importance. The testimony afforded by wills, and other instruments of legal transfer of property, is unimpeachable from the very nature of such documents, so as to be beyond controversy or suspicion. The genuine, and if I may use the term, unsophisticated, domestic records preserved in many families of genealogical occurrences, have been solemnly admitted in the highest courts of judicature as evidences of family pedigree; hallowed by their insertion on the fly-leaves of that holy Record, which it is presumed no man would listlessly employ to give a colouring or sanction to falsehood, while he conscientiously believes the sacred volume to contain the revealed will of his Maker, and to exhibit the means of his own eternal salvation. Monumental inscriptions too, which seem also to partake of the same sacred character as that of registering events in the family Bible, have received the sanction of judicial functionaries, as records of truth, by admitting their testimony to have the weight of legal evidence. On this branch of evidence I presume to offer a few observa-

tions as regards the importance of preserving the memorials of the dead from wanton or careless destruction. I shall take, however, the example of our Church only, for this purpose.

It may first be observed that no separate or distinct class of evidence to which I have alluded, will in itself always prove sufficiently the correctness of a genealogical descent, as it is by the combination of the various results to be derived from consulting the equally various resources of evidence that the genealogist is enabled to arrive at the truth of his propositions : thus, by taking parish registers, in the first instance, we may draw the fainter outlines of pedigree ; and, from the dates which those records afford us, we are enabled to seek the depositories of the muniment chamber, or of the Courts of civil and ecclesiastical jurisdiction, for documentary dispositions of acquired wealth, which necessarily contain valuable genealogical information, and so fill up chasms which the former source left us to complete. The sacred remembrance of those who have no longer an “ abiding place ” amongst us, frequently suggest the terms of near and dear relationship to be inscribed on the sarcophagus ; the memory of whom is perpetuated by the record of virtues in proportion as their survivors estimated their worth, or appreciated the merit due to a parent, or a friend ; and such memorials frequently supply, as it were, the conclusive testimony of family connections, and are invaluable from the sanctity which surrounds them, as being dictated in moments of sad recollection, or in the brighter hopes of meeting again in futurity.

To resume :—Sometime ago I was induced, on a visit to the large and populous town of Yarmouth, in Norfolk, to amuse myself by taking abstracts of the monumental inscriptions in its venerable church ; and I could not but mournfully reflect on the devastation and havoc which a few years had made amongst these memorials of the dead. I was enabled by comparing former memoranda, both in printed books and in MS. collections, to detect the loss of many valuable monuments from the church and the church-yard ; and felt that if it were possible to arrest this frightful progress of destruction, it would be most desirable. But to accomplish such a measure was far beyond any power or influence of a solitary individual, and could only be reserved for a combination of men of taste and judgment to stimulate by example, precept, and encouragement, the exertions of persons interested in the

locality, or in general in genealogical pursuits, to preserve these records of mortality from wanton or careless demolition. I trust a period has now arrived in which much may be done towards effecting this important end ; and I would suggest as one means, that copies, or faithful abstracts, should be taken of the inscriptions on tombstones, or other monuments, by intelligent individuals in the respective localities, who should either cause printed copies to be made from time to time, or place their own transcripts in the custody of the minister ; and though such transcripts would not be received in courts of justice as evidence, yet the preservation of names, dates, and circumstances affecting families, would be of the highest utility to the historian and the genealogist.

In the natural course of events we must expect the consequent dilapidation of monumental inscriptions ;—a demolition of these monuments of our ancestors, as the effect of time alone, is daily taking place ;—the devastation sometimes committed by the hand of the destroyer, by the ruthless arm of the inconsiderate, or by the unhallowed designs of interested delinquency, does much to obliterate the *memorabilia* of the dead, which have been, from time to time, erected in pious regard to departed worth. We shudder at such deliberate acts of sacrilege and impiety ; but we may even be surprised that so many monuments of the dead still exist which have been exposed to the infuriated aggression of political or religious fanatics of different ages, or which have tempted the more criminal to destroy them for private and fraudulent purposes. In the utter carelessness of some, as regards the preservation of monumental inscriptions ; or in the total disregard of others for the value of them as a source of evidence, either in a legal, or in a genealogical point of view, we may perhaps find something to extenuate :—their pursuits, their defective education, or want of experience in such matters, may be pleaded in their behalf. We have not all the same views ; do not possess the same acquirements ; or have not seen, in the same light, the importance of these records. It is a subject of the greatest regret to the genealogist and the antiquary that such memorials should fall, as it were, a sacrifice to this uncertainty of human views respecting them ; but that regret is greatly enhanced when we find these consecrated monuments of our ancestors treated with every mark of disrespect, of unconcern, or of indecency ; and, frequently,

with open violence by those who have pretensions to respectability, education, wealth, and influence beyond their fellow men. We contemplate the devastation arising from the various causes to which I have adverted, with a holy jealousy, that these sacred memorials have not been the subject of legislative interference; and committed to the care of those whose sacred offices would well adapt them to be the *custodes* of such a source of evidence, by means of some effective mode of registration; such evidence being alike useful to the community at large, and of serious importance to the descendants of those persons to whose memory such monuments had been erected.

Yarmouth church has not been an exception to the numerous instances of outrage so often observable as regards monumental inscriptions; on the contrary, we find the melancholy truth recorded of the sepulchral brasses having been, in 1551, torn from their places, and devoted to the purpose of *making weights for the town!* Whatever motive incited the commission of this act of Vandalism, it surely could not have been one of economy merely; many an "*orata pro anima*" was, probably, sacrificed to the *mania* of the day; and this destruction of the most interesting of almost all monumental records may be attributed rather to fanatic zeal, than to the wretched parsimony of saving the expense of metal for the purpose to which those brasses were employed. Several stones now remain from which the brasses were removed, and have been devoted to recent inscriptions.

The earliest monumental inscription now remaining in this church is that to the memory of John Couldham in 1620, in the middle aisle of the chancel, upon a flat stone<sup>a</sup>; which is inscribed on the edge of the stone, so as not to be injured by the traffic of persons passing over it<sup>b</sup>. This plan is admirably adapted for preserving the inscription from injury; for many of the flat stones in the aisles, and passages between the pews, are so completely worn, as to cause the inscriptions to be entirely effaced. The oldest tablet remaining, is one to the memory of "*Hanna Dasset, virgo*" 1637<sup>c</sup>; but the inscription is becoming very illegible. The total number of flat stones within

<sup>a</sup> Copied in *Swinden's History of Yarmouth*, 4to. 1772, p. 864.

<sup>b</sup> Another instance also occurs in this church of the inscription being cut in the

same manner to the memory of the Sancroft family, 1830.

<sup>c</sup> *Swinden*, p. 865; and *Le Neve's Mon. Angl.*, vol. i. p. 176.



this building is above 450, of which nearly 200 are in the spacious and magnificent chancel alone; and there are also nearly 50 tablets and mural monuments, some of which are exceedingly interesting<sup>d</sup>.

In the course of my researches I found several instances among the flat stones, of modern families availing themselves of vacant spaces upon stones to place in them inscriptions relating to events of recent date, without any regard to the incongruity of such proceeding. In one instance the decease of a party is recorded to have taken place in 1650; as in the

case of "Edward Owner 4 times  $\left\{ \begin{array}{c} \text{Bailive} \\ \text{and} \\ \text{Burgess for} \end{array} \right\}$  this Towne;"

followed by a memorial of the date of 1823, preceding "the wife of Edward Owner" 1672. An instance also occurred in which the whole inscription, together with arms of a family of Felstead, was erased by the *chisel*; and the stone was appropriated to the memorials of deceased relations of another family now existing<sup>e</sup>. I could cite many similar occurrences of the former description:—that is, of strangers taking the grave-stones of other families, and using them for the insertion of their own inscriptions; but I have confined myself to the relation of the foregoing instances to shew the usefulness which a register of monumental inscriptions would be in detecting the errors which result from the confusion consequently arising from the practices adverted to. The identity of families is not only destroyed by such means, but sometimes ren-

<sup>d</sup> This chancel, which consists of three aisles, was in 1784 ordered by a vestry meeting to be pulled down; a better spirit, however, soon after prevailed, and the order for its demolition was rescinded; by which it not only survives the threatened destruction, but has received, of late years, some material repairs in good taste and keeping with its style. A short time ago the sedilia, piscina, and a reredos, which had formerly been rich in paintings, some of the colour yet remaining, were discovered; portions of which, under the excellent and praiseworthy exertions of Mr. Cufande Davie of Yarmouth, its spirited and enlightened churchwarden, have been restored. It is but justice to add, that the trustees, in whose care the fabric is placed by act of parliament, have given their aid and support in conducting the necessary repairs; and their good taste has

been especially evinced by the entire restoration of the beautiful east window of the south aisle of the chancel.

<sup>e</sup> Edward Owner was one of the burgesses in parliament for Yarmouth in the parliaments summoned in 1620, 1625, 1639, and 1640.

<sup>f</sup> The Felstead inscription thus erased was probably to the memory of Thomas Felstead, in the time of Charles II.; as enough was left to detect a portion of the Christian and surnames. The name of Thomas Felstead still remains over the vestry door as one of the bailiffs of that town; while that of his coadjutor was erased, as inimical to the restored government of 1660. My first notice of this stone was in 1839; since which it has been entirely removed.

dered incapable of being recovered by these false lights of mixed inscriptions. The clue sometimes discernible in the genealogical pursuit is suddenly cut off, or interwoven in all the intricacies attending the developement of pedigree, in the defective or suspicious evidence of such mutilated and injured memorials. The modern insertion may be questioned in future ages; while the ancient one is also rendered unavailable by the inference which might be suggested by the recently introduced matter:—the natural conclusion that parties mentioned on the same monument were connected in blood.

I have been induced, from a review of these facts, to submit these remarks in connection with what, I believe, was suggested to the legislature a few years since upon this subject:—that all monumental inscriptions should be *registered*. Numerous difficulties necessarily arose in viewing the adoption of such a measure *retrospectively*; but it is to be regretted that some arrangement towards a registration of these important testimonies of family circumstance, and genealogical events, was not attempted to have a *prospective* effect, under proper restrictions so as to exclude the possibility of fraud; and so stamping with legal authority these records of departed worth; the utility of which to posterity would be incalculable.

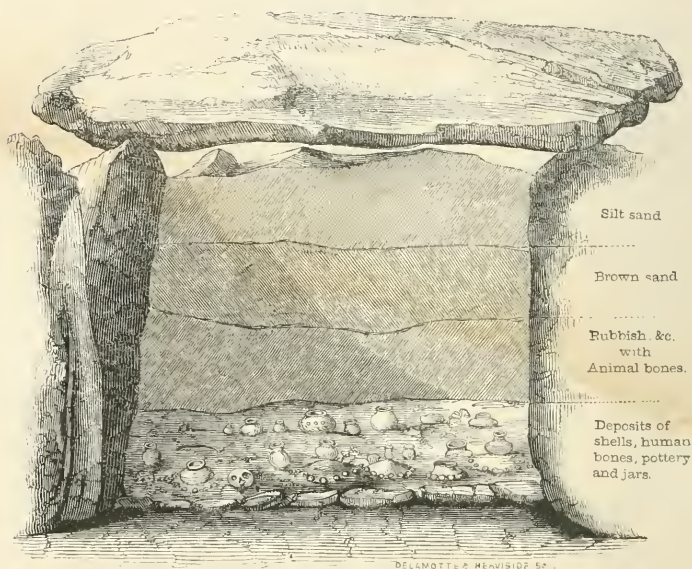
Much has been done, and I trust much may yet be effected, by the industry of local historians. No topographical work can be considered complete without a collection of monumental inscriptions accompanying it:—we have before us the labours of an Ormerod, and other great county historians of the present day; of a Weever and a Stowe of former times, replete with memorials from the cemetery; and if the exertions of the British Archæological Association be at all conducive to awaken the attention of the local clergy and gentry to a zealous and watchful care over the monumental records of families, a great object may be achieved, which even the legislature found it difficult to grapple with:—the PRESERVATION OF OUR NATIONAL SEPULCHRAL MONUMENTS FROM UTTER OBLIVION.

T. W. KING, ROUGE DRAGON.

P.S. I have since been informed that several clergymen have laudably taken transcripts of the monumental inscriptions in their churches and burying-grounds, a practice which if generally adopted, would tend much to obviate the disastrous

consequences to which allusion has been made. These transcripts, by being bound in a separate volume, together with plans of the church and church-yard, and appropriate references, will be invaluable. The Leigh case before the house of lords, on the claim to the barony of Leigh, in 1828, exhibits one of those instances of the want of similar care in the preservation of family sepulchral monuments, in which not only a title of peerage, but claim to property was deeply involved. It was alleged in that case that a stone affording important evidence had been removed from Stoneley church some years previously, and much conflicting testimony respecting it was given on that occasion. It may be difficult to say what regulation could be adopted to prevent the surreptitious removal of monuments, but when it becomes necessary that they should be removed for any legitimate purpose, the parties desirous of so doing should be bound under a penalty to return them to their former place within some given period, a copy of the inscription having been also previously deposited with the minister, and to remove any sepulchral stone otherwise should be made a punishable offence.

# OBSERVATIONS ON THE PRIMEVAL ANTIQUITIES OF THE CHANNEL ISLANDS.



Interior of Cromlech, L'ancresse.

THE love for Archæological knowledge which has been revived of late, and the present endeavours to render the subject more universal and encouraging, induce me to give an outline of those researches which have recently been made in my immediate neighbourhood. To mark with some degree of precision the different periods in the history of man, when the ancient memorials still left for our contemplation were constructed, or, at least, were in the occupation of their original founders, has ever been, and is still, the chief object of the antiquary. The outward evidences which present themselves to the eye of the observer are sometimes few, and, in many instances, vague and unsatisfactory ; in such cases, if the spade and the mattock can be resorted to, these powerful auxiliaries



will disclose much useful information. The value of these means can scarcely be questioned, but the careful and judicious use of them must be impressed on the mind of the student, who, in his zeal after hidden treasures, may mar or ruin the most interesting points of his practical researches.

It will not be inconsistent with this outline of my labours, nor will it less accord with the chief and laudable object of the present Journal, to place before the reader the following tables, shewing the position of the substances exposed by these means during the investigation of the remains in question in some parts of these islands.

TABLE I.—The relative position of the layers as they occurred in a section of the soil on the northern district of the island of Guernsey:—

I.	{ Turf and soil, animal bones, shells, stony rubbish. }	Recent.
II.	{ White sand, silted, dark coloured deposits of sand, loam, shells, portions of mill-stones, querns, bricks, glazed pottery, coins, &c. }	Medieval.
III.	{ Stony rubbish, rolled pebbles, flints, peat, stone quoits, stone mullers, and portions of grinding-troughs, coarse bricks and tiles, bronze instruments and coins, burnt animal bones, &c. }	British, Roman, Gaulish, Celtic.
IV.	{ Clayey soil, stone implements, charcoal (rare), fragments of burnt clay, sun-baked pottery, portions of zig-zag borders, human bones, burnt and unburnt, stone hammers, flint arrow-heads, yellow clay, fractured pebbles, &c. }	Celtic and Primeval.

TABLE II.—Position of substances in several other parts of the island of Guernsey, in the vicinity of churches or ecclesiastical buildings.

I.	{ Turf and soil, shells and animal bones, stony rubbish. }	Recent.
II.	{ Loam and sand, gravel, bricks, pottery and tiles, clippings of slate, lime mortar, containing <i>crushed unburnt</i> shells, clippings of Caen stone, Purbeck marble, animal bones, coins, mill-stones (basalt), human bones, submarine peat, &c. }	Medieval.
III.	{ Stony rubbish, horses' bones, teeth, stone mullers, flint arrow-heads, querns and grinding-troughs, coins, bricks and tiles, Samian ware, unburnt pottery, stone implements, stone celts, and hammers, &c. }	British, Roman, Gaulish, Celtic.

Although the regularity of the strata, as shewn in the foregoing tables, was subject to some variations, from accidental disturbances, yet the general arrangement of the materials was similar over an extensive district; and it may be further stated, that wherever the examinations were pursued, these indications were found to correspond.

The isolated situation commonly occupied by the Cromlech, the Stone Circle, and the Maen-hir, has associated these structures with those localities over which a halo of mystery and awe has ever been spread.

The grave, the church-yard, the dark cavern, and the lonely cairn, still in our day continue to fill the mind of the ignorant with timid fears or apprehensions of evil. The "heaped-up earth" and turf, which once lay over the covering stones of the cromlech, having been long ago removed or levelled by time, these ancient depositories of the dead have become exposed and left in detached portions, standing like giant spectres deprived of those accessories which completed their original form. Neglected throughout many generations, their once venerated site and hallowed use forgotten, their very name lost or doubtfully preserved amid the changes which the soil has undergone, they are left standing in solemn ruin, the gaze of ignorant wonder, the perplexity of the antiquary. Attracted by the magnitude of their dimensions and peculiar forms, our forefathers regarded them as the work of super-human agency. Their various names have thus become associated with fairies, hobgoblins, giants, and dwarfs, in all countries where they exist. The "Cromlech," or "*inclined stone*" of Britain, the "Grotte aux Fées," "La chambre du Diable" of the French, and the Celtic "Pouquelaye" of these islands, all designate certain localities under elfin influence, and from which the vulgar mind is yet apt to recoil with feelings of superstition and dread. These terms are however significant, for they testify to that ignorance of their original use which followed the extinction of the race which erected them. Those structures which have resisted the effects of time and remain entire, owe their preservation, in many instances, to their remote distance from the haunts of man, or to that superstition which has in after ages paralyzed the hand of wanton destruction.

The names "Druid's Altar," "Temple des Druides," convey a definite meaning when applied to the cromlech, properly so called, and probably owe their origin to the generally re-

ceived opinion, and the incorrect translation of the word *crom-lech*, or "*inclined stone*," affirmed by certain writers as disposed to permit the blood of the victims to flow from west to east! all which is mere conjecture and equally untenable. The more approximate derivation of the word, if ever it was originally applied to these structures, would be from the "*croum*" (Breton), or "*cromen*" (Welch), signifying a *dome* or *vault*,—and "*lech*," a *stone*, or "*lle*," a *place* or *room*, (*lieu*, *Fr.*, *locus*, *Lat.*) or, as in these islands, "*pouque*," and "*laye*" or "*lee*," (from whence *puck*, an *elf*, or *dwarf*;) meaning the place of the fairy.

The "*inclined stone*" again, on the contrary, is frequently *horizontal*, exhibiting a position at once bold and hazarded almost beyond the laws of stability; thus it stands a monument invested with wonder, inducing the illiterate to ascribe to it extraordinary uses, and its erection to some invisible power. Names, however common, have some meaning, therefore they should be well considered, and the antiquary knows the value of examining further when these occur. The writer has had on many occasions within the range of his researches nothing but the name to stimulate or encourage him, and seldom has he been disappointed.

It is scarcely necessary to state, that ancient remains which have outlived their generation, and have lost their original purpose, are like the dead over which they preside, the subjects of much speculation and hypothesis. From the want of favourable opportunities to investigate these structures, conjecture has been excited and coupled with traditionary fables so predominant in the country: these opinions are maintained with great obstinacy, and it is still difficult to raise a doubt contrary to the received creed.

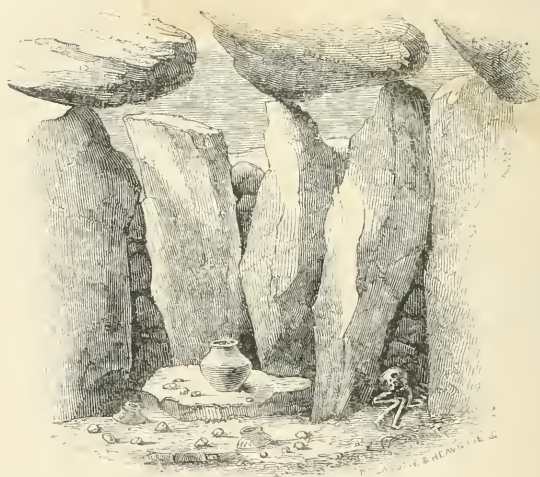
These monuments have been subjected to the rapacity of plunderers from the period they fell into other hands, who did not fail to destroy or annihilate every vestige of their contents; and it is to the ponderous masses with which they were formed that so many of them are yet left, after having lost the precious materials they once enclosed.

The primeval antiquities, to use a term which distinguishes the earliest period from that which is more recent, have essential characters assigned to them, and include all those massive structures of whose origin no authentic record has been obtained or discovered. The early antiquarian remains in these

islands belong to a period connected with that which has usually been called British, Gaulish, Cymric, and Celtic, and were certainly the works of the primeval race which inhabited them. They have been but imperfectly examined, and with the exception of two or three Druid's altars, described in the *Archæologia*, little had been done to investigate them before the present time.

Without entering into the subject of "Druidism," or the habits and customs of the Celtic race, it will suffice to describe the materials and appearances in those monuments which have been explored in these islands.

**THE CROMLECHS.**—After the investigation of about twenty of these chambers of the dead, and examining their contents, the result has been convincing and satisfactory as to their original use, and they can no longer be considered otherwise than as ancient catacombs, erected by a remote people.



Position of Vase in the northern part of Cromlech at L'ancresse

The first cromlech which was inspected is situate on the summit of a gentle hill, standing in the plain of L'ancresse, in the northern part of Guernsey. The spot was well chosen, being remarkable at a distance, and the highest ground in the neighbourhood. Large blocks of granite are here and there visible on the sides, and in their form emulate the quiet resting-place now described. Five large cap-stones are seen rising above the sandy embankment which surrounds the



place: these rest on the props beneath, and the whole catacomb is surrounded by a circle of upright stones of different dimensions. The length of the cromlech is 41 feet from west to east, and about 17 feet from north to south, on the exterior of the stones. At the eastern entrance the remains of a smaller chamber is still seen; it consisted of three or four cap-stones, and was about 7 feet in length, but evidently within the outer circle of stones. At the period it was constructed the sea was at a greater distance from the site of the hill than at present, for the whole neighbourhood bears marks of the inroads of that element: the near approach of the sandy hills around it was caused by those events which have so materially changed the coast of these islands, as well as that of the opposite continent. The period assigned for this devastation is doubtful, but as early as the fifth or sixth century, the Mont St. Michel, in France, once standing in the *midst of a wood*, was left "in periculo maris" by the incursions of the surrounding ocean. Before these events however happened, the cromlech now spoken of was in existence, and it stood like a faithful guardian of the trust reposed within its sacred limits. The discovery of this monument, and its partial disturbance, took place in the year 1811, by a party of soldiers, who were permitted to dig about it, but after a few days of unprofitable labour, the fears that the massive cap-stones would fall in, induced the then lieutenant-governor to discontinue the work. The sand being allowed to accumulate, the whole was nearly again covered, when in 1837 I commenced the investigation of this ancient monument of the dead.

Tradition has left us no trace of its original name. Its earliest appellation is that of Le Mont St. Michel, given it most probably in the mediæval period, when the monks of Mont St. Michel established an abbey in the neighbourhood, part of which is still seen, near the Vale church, which is also dedicated to that saint. The "Temple des Druides," "Druid's Altar," and L'autel des Vardes," are all modern names, given it since 1811.

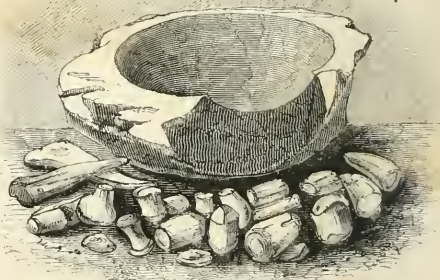
As soon as an entrance could be obtained so as to work the interior, the upper stratum was found to consist of white sand, of the same description as that which is universally spread over the land in the vicinity, called the Common of L'ancrese. The next layer was sand of a dark colour, which appeared to have been silted at an earlier period than the first mentioned.

The same appearances are observed over various parts of the common. Immediately below was found stone-rubbish, and portions of the sides of the cromlech, which had at some distant period fallen in; this was accompanied by animal bones, these were chiefly of the horse, the ox, and boars' tusks.



Position of Vase and Bones in the Cromlech  
at L'aucresse

After this followed a dark stratum, containing limpet shells, broken pottery, stones worn on two sides by rubbing for grinding processes, which were called mullers, portions of stone troughs used for pounding, flat stonequoits, animal bones burnt, and stone hammers. The lowest bed now appeared, in which were found jars and vessels of sun-baked pottery, human bones, burnt and unburnt, mixed with



Grinding trough and stone implements in the  
Cromlech at L'aucresse

smooth pebbles of dark blue sienite and greenstone, flint arrow-heads, and stone celts. The mass in the centre of the cromlech lay in greater confusion and disturbance than the substances which were found near the sides. On the south side a flat slab of granite was discovered; it was supported upon small blocks, having the appearance of a diminutive cromlech, and as the inside was still unmolested and free, the first complete jar was removed carefully, with stone and bone ornaments and clay beads. It was then observed that this lowest stratum lay upon a flat pavement of rude flags of granite, and that the jars and bones were placed in distinct heaps on the floor of the cromlech, and that the rolled pebbles mentioned above had been used to separate them in detached spots. The vessels contained only the dark mass which had fallen in, mixed with limpet shells, but in no instance could be perceived the least

vestige of human remains within them. The yellow clay, or original soil, was mixed with the contents, without any sand, exhibiting at once its previous state before the inundations of that substance, as stated above. No vestige of any metal was observed during the examination, and the many rude stone implements found therein made it evident that none was then in use; many pieces of clay of a peculiar form were found, from three to six inches in length; these were made by rolling a piece of clay in the hand, and striking each end



Fig. 1. Interior of Cromlech L'arc.

against a board; they still bear the marks of the inside of the fingers, with the joints and impression of the skin of the maker. The quantity of human bones found within this chamber was great, and corresponded with the number of vessels of all sizes discovered with them. In the spaces between the props were lodged vases, bones, and skulls, as in a recess, after the manner of a catacomb. No attempt at orientation could be here adopted, and the bones were, from their position, brought to their final resting-place after the flesh had



been removed by burning, or some other means. The burnt human bones appeared in distinct heaps, and the jars in contact had partaken of the colour of them. The very perfect calcination which had been adopted made it difficult to conceive what kind of process had been used ; little or no charcoal was observed ; the teeth were of a fine jet black, and the bones of the jaws grayish white, and in some instances tinged with turquoise green colour.

It will be easy to perceive that the various heaps of human remains, which lay scattered on the floor of the cromlech, had been therein deposited at different times. The shapes of the urns in like manner, denoted an improvement in their manufacture, but it was only after having explored several cromlechs that the primeval deposit was clearly ascertained, as consisting of materials of different periods. In some districts which might be imagined of contemporaneous origin, the character of the pottery was found to be very similar, both in respect to their pattern and the quality of the substance used.

As several vessels bore the marks of use previous to interment, there can be no doubt but that the most valuable and useful articles were deemed the most worthy of accompanying the remains of the departed. The same practice still prevails among different tribes in the Southern ocean, as well as among the Esquimaux. The original contents of the vessels could not be ascertained, and excepting limpet shells, no trace of other substances was observed. The fragments of the jars were carefully collected, and being easily distinguished by the thickness or colour of the pottery, they were rejoined together by means of strong glue or cement, and restored to their former shape.

In most instances the mode of fracture was indicated by the edge of the fragments, and confirmed the supposition of the gradual filling of those vessels which had retained an upright position in the cromlech. When the primeval deposit consisted of two or more layers, the difference was easily perceived by the yellow clay which prevailed in the lowest bed, and in which the more ancient materials were always discovered. The next stratum was of a dark colour, and contained a greater number of limpet shells and vessels, differing in shape and material.

The lower stratum, which contained the original or more ancient materials, must have lain undisturbed for many years



before the next layer covered it. A singular proof of this was exhibited in exploring a cromlech in the island of Herm, where a human skull, found in the lower stratum, was curiously covered with snails' shells, which had hibernated upon its surface. The death of these snails (*Helix Nemoralis*) must have occurred after the falling in of the sides, or second deposit, when being covered over they remained fixed to the spot. This circumstance, with the appearances of the cromlech at L'ancresse, and the observations made at the Creux des Fées, in the parish of St. Saviour's, prove the original state of the dark sepulchral chamber.

About forty urns of different sizes were obtained from the cromlech at L'ancresse, but from the quantity of pottery found therein, not fewer than one hundred varieties of vessels must have been deposited from time to time during the primeval period. The figures of the urns will form the subject of another paper. The largest was about eighteen inches in height, the smallest four.

The markings and zig-zag borders appeared to have been made by the hand with some sharp instrument, during the period of the hardening of the clay in the sun's rays. The clay beads were of various sizes. Some measured two inches in diameter; others were flat, with the perforation counter-sunk. No coin or metal of any sort was discovered, although the greater part of the contents was passed through a sieve, the use of which cannot be too strongly recommended in such researches.

The grinding-troughs were doubtless in use at a very early period, and appear to have been succeeded by the querns, which existed in private families till the introduction of mills. The process of pounding could be well performed by means of the stone mullers here shewn. They were simple rolled pebbles of various sizes, and were used as a pestle, or worked round the trough with the hand. This method is still observed among the natives of India and South America, where rice and other grain is to be pounded. Some of these are worn on one side, others on both sides, until they became wedge-shaped, whilst some are flat at both extremities.

F. C. LUKIS.

## Original Documents,

ILLUSTRATING THE ARTS, &c. OF THE MIDDLE AGES.

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### EARLY ENGLISH ARTISTICAL RECEIPTS.

THE following receipts are taken from a manuscript in the British Museum (MS. Sloane, No. 73), written in the earlier part of the fifteenth century, and are therefore about a century more modern than those we gave in our first number. Compared with those, and other similar documents, they afford information on the composition and nature of the colours used by the medieval artists at different periods. The receipt for softening glass is particularly curious.

[Fol. 173, v<sup>o</sup>.]

For to make reed wex. Take a pound of whigt wex, and throwe therinne a quartroun of terbentyne, and melte hem two togidere; and if thou wolt asaye it if it be weel gummed, caste a litil in coold watir, and thanne asaye it if it be tendre, and if it be tendre it is weel gummed. Thanne loke thou have redy oꝝ. l of vermyloun, smal grounde, al so smal as ony poudre, and whanne thi wex and thi terbentyne is hoot molten, anoon rigt throwe yn thi poudre of thi vermeloun, and sette it adoun of the fier, and styre it weel, and meynge it weel togidere til it be coold, and thanne thou hast good reed wex y-mad.

For to make grene wex. Take lj. l of whigt wex, and quart l. of terbentyne, and medle hem togidere, and asaye if it be weel gummed as thou haddist the rede wex rigt in the same maner, and thanne take an ounce of vertegrece smal broken, and y-grounden upon a marbil stoon, and throwe it in the matere, and styre it til it be coold, and thanne thu hast good grene wex.

[Fol. 138, v<sup>o</sup>.]

Here it techith how thou schalt make good vermyloun to alle maner preves where thou wolt.

Take a pound of quyk silvyr, and v. lj. of quyk brimston, and putte it in a pott of erthe, and loke that thi pott have a wide mouth that thou myȝt se al to the botme, and loke that thou have a lid of tree<sup>a</sup> upon the pottis mouth weel y-closid, and thanne sette it on a fewe coolis, and alwey have thin yȝe into the pott, and styre it otherwhile, and whanne thu seest the leyt<sup>b</sup> fle out of the pott, anoon smat adoun the lid, and holde adoun the leyt ij. or iij. tymes

<sup>a</sup> Wood.

<sup>b</sup> Flash of fire.

til thou seest the mater in the pott wex blak y-now<sup>3</sup>, for thanne is thi quik silvir slayn. Thanne sette it adoun of the fier, and grinde it weel on a stoon, and thanne make a fayr coole fier, and loke thou have a good thicke jordan<sup>c</sup> of glas, and take good cley and hors-dounge, and make a good lute therof, and therwith daube thi jordan al aboute half ynche thicke, and putte al thi mater in the jordan, and hange it over the fier by the necke that the glas be almoost an hond-brede fro the coolis; and ordeyne thee anothir glas that the mouth be almoost as the jordans mouth of largenes, and sette that litil glas upon the jordans mouth, mouth agens mouth, and the botme upward of the lesse glas, and the botme downward of the more glas, and thanne thou schalt se the leyt of the mater rengynge upward into the upper glas, and thanne bigynne first esy fier and aftirward make good fier, and alwey be blowynge the fier, and othirwhile styre the jordan with a smal zerde of yren at the botme for to make the hatt arise out of the mater, and thanne thou schalt se manye dyvers colouris of the leyt arise into the uppere glas; and whanne thou seest the leyt arise riȝt blood reed, thanne is thi vermyloun maad, thanne breke thi jordan, and loke what thou fyndist therinne. And al I forbede thee that the jordan be not lenger on the fier than the leyt bigynneth to wexe rede, for if it be it is lost al togidere; and also another thing I forbede thee, that day that thou wolt make it, go not therto fastynge, for thou schalt fynde a wickid breeth of smel, and therefore ete a mossel and drinke; and also another thing, make but esy fier at the firste tyme, lete it be sokyng fier.

[Fol. 138, r<sup>o</sup>.]

Here it techith how thou schalt make fyn vertgrece and good.

Take copur y-vilid<sup>d</sup> as myche as thou wolt aftir thi pott is of greetnesse, for thou myȝt not fille thi pott but litil more than half ful of copur; thanne take fyn vynegre, and helde into thi pott, to the vynegre vilynge of the copur, and styre it weel togidere, and thanne loke thou have to v. li of copur a potel of vynegre, and therto li. ij. and half a quart of vynegre, and this is the proporciouns of this craft, and thus thou maist chese how myche thou wolt make. But whanne thou hast proporcioned thi vynegre and thi copur, thanne putte it in a pott, and hele it clos that no breth go out, and sette it in hors-dounge, and loke that ther be two feet bitwene the pottis botme and the ground of hors-doung, and ij. feet thicke on ech side, and tweie feet above on the mouth, and so that it be over al lich in hors-doung; and so lete hem stonde ij. monethis stille on hors-doung or evere he be removed; and at the ij. monethis ende take it up, and thou schalt fynde fyn vertgrece and riȝt good for sothe.

<sup>c</sup> A *jordan* was a kind of pot or vessel used by physicians and alchymists, of the form represented in the accompanying figure, which is taken from the margin of our receipt in the Sloane MS. The word is used



in this sense by Chaucer and other writers of that age. At a later period it was used in the sense of a chamber-pot, as in Shakespeare.

<sup>d</sup> Filed copper, i. e. copper filings.

[Fol. 213, r<sup>o</sup>.]

For to make whit leed. Tak a gret erthen pot or a barel, and put thereynne a porcioun of good strong reed wyn drestis<sup>e</sup>, and hong in the pot faire brode platis of newe leed so that noon touche other an ynche fro the drestis, and close it in hoot hors-dunge so that now eyer com yn ne out, and let it stonde so vj. wokis or more, for legger it stondith the betre is. Whanne thu wilt opene thy vessel, and tak owt al thi platis of leed, take an hamor and smyte of al the white leed that is gederid above upon a faire whit lether or a clene vessel, and thanne hast thu whit leed faire and good. But if thu wilt make this leed into picis as summen usen for to sellen, tak the white poudre of the leed that thu hast of thi plates, and put it in a newe erthen pot, and put clene water therto that the leed be biwose<sup>f</sup> in the water, and stere it wel togidre, thanne covere wel thi vessel, and let it stonde so stille to thi water be drunken up, and that it be as it were thikke pappe; thanne gedre it out of the pot with a sponne, and sprede it abrod on papere leves, or on a fair table, and thanne sete it in a faire clere sonne and let it drie up, and thanne breke it on faire square gobetis<sup>g</sup>.

Now for to make reed leed. Whane thi whit leed is drie, grinde it to smale poudre, and thanne put it in a pot of erthe, and ley that pot asid as thu wost, and make under fire, and evere among stere it as thu wost with a ladle, and so alwey make fire therunder till thou se that thi leed be as fyne of colour as thou wilt have.

For to make vertegrece. Take platis of clene coper, or ellis of pannes or caudrones, but nether pot-bras ne of basenes, for that is latoun<sup>h</sup>, and is not therfore; and hong thes platis in the same maner as ȝe doth platis of leed, and vynegre or stronge lies in the botme of the vessel as bifore of leed, and that the vessel stonde hote as in hors-dunge or in mattis or in good pese straw, but hors-dunge is the beste and most kinde therfor; and whanne it hath stonde a vj. wokes or more as bifore is seid, thanne opene ȝoure pot, and if ȝoure platis beth wel gederid with faire grene poudre aboven and al aboute in colour of fair vertegrece; and if the thynkith that ther is gadered aboven bote litel in quantité, late hem hange stille in the same vessel, and close wel the vessel aȝeyn, and whanne ȝe opene it and fynde hem grene, take out ȝoure platis, and scrape hem clene with a knyf al the grene poudre into a clene panne or a skyn, and thanne grynd it on a clene ston, and put it in a clene cornetrey, and medle it with good strong vynegre in manere of nesche past, and thanne lat it stonde so still in the same cornetrey to it be waxen sumdel more stef, and thanne gadere it clene out of thi cornetrey with a croked knyfe that be ordeyned therfore, and put it up in a clene letheren bagge toward the greyn side, and thanne presse it down togidres al on a gobet, and lat it drie so up in the same bagge, and thanne is don; and alle the platis that ben scraped so bifore times, hong hem aȝeyn in her vessel as bifore is seid, and so doith alwey to thei be al defied<sup>i</sup> and clene rotid into faire vertegrece.

<sup>e</sup> Lees.      <sup>f</sup> Washed.      <sup>g</sup> Lumps.<sup>h</sup> *Latoun*, or *latten*, was a hard mixed metal closely resembling brass, but the precise nature of its composition does not

appear to be known. It is very frequently mentioned in old writers.

<sup>i</sup> Consumed.



[Fol. 213, v<sup>o</sup>.]

To multiplie vertegrece. Tak a pound of fyn vertegrece of Spayne, and breke it to poudre on a ston, and with that poudre medle another pounce of fyn lymayle<sup>j</sup> of coper, with good vynegre that be strong in manere of nosche, pappe<sup>k</sup>; thanne take al that matere so medlid and put it in a clos erden pot, and stoppe it wel and clos, and sete it in hot hors-dungge, bynethe, above, and al aboute, and let it stonde so to the lemaile of coper be al turnyd into Vertegrece, as is the othe of Spayne that is medled therwith; and whanne it so is, tak it out and medle it aȝeyn with more lymayl of coper, and with more vynegre, in manere bifore seid. And on this manere thou myȝt multeplie evermore; for wete wel that this is kyndely therfore, and of his owen rote that he cometh first of, and therfor this the beste maner of multeplynge of vertegrece that is, for it is ful fyn and faire.

[Fol. 215, v<sup>o</sup>.]

For to make glas nesche<sup>l</sup>. Take the gotes blode, lewke, and the juse of senevey, and boile hem wel togederis, and with tho tweye materes boyle wel thi glas, and thi glas schal bycome nesche as past, and if it be cast aȝeyn a wal it schal not breke.

For to make fyn azure withoute past. Take and grynde salarmonyak on a marbel ston, and put it to dissolve, and thanne take lapis lazuli the ston al hol, and make it reed hoot in the fire, and al hot qwenche it in the water, and lat it reste awhile therynne, and it schal be smal and fyn of colour; after wasche the salt clene fro the colour with faire comoun water, etc., thanne drye it up with the sonne or with a cler smal fire, and thanne put it up.

Lapus lazuly, that be a fyne blew colour, and with many strakes of gold schewinge ther among as it were strakes on a towche, and also loke that if ther be in the ston as litil gravel schewing in colour as whit, for if ther be the ston is not fyn. Also loke wel evermore if thu schalt bye eny manere of lapis lazuly, and it have not withynne him many smale specklez as it were golde, loke that thu bye it not bi no manere of wey; but if thu assay it first er than thu bye it with the moste verrey assay that longith therto; thus thu schalt assaye it: Tak a ston therof, and make it reed hoot in the fire, as it were reed glowyng yren, and thanne tak it out and lat it kele bi itself on a clene tyle, and whanne it is cold if it be fynere of colour and as hard as it was bifore thanne it is lapis lazuli; and whanne the ston is cold, if he turne eny thing blak liche syndre, and that it be more brokel than it was bifore, triste wel that it is not lapus lazuly, but it is lapis almanie, of whiche men maken a blew bize azure.

On this manere thu myȝt make azure bis. Take and grynd faire poudre of whit leed, or of ceruse, on a marble ston with the juse of a blewe flour that groweth in corn in somer, and lat it drie up, and thanne grynd aȝeyn with more juse of the blewe flour, and drye it aȝeyn, and thus grinde it and drie it evermore to the colour be as fyn as thou wilt have it; for wite wele the ofter that it is so grounde with juse of the blewe flour and dried after, the more fyn of colour wole it be whanne it is al maad.

T. WRIGHT.

<sup>j</sup> Filings.<sup>k</sup> Soft.<sup>l</sup> Soft.

# PROCEEDINGS OF THE CENTRAL COMMITTEE

OF THE

British Archaeological Association.

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MARCH 13.

Mr. William Wire exhibited drawings of Romano-British and Middle-Age Antiquities, found in and about Colchester within the last few years. The former consist of a great variety of earthen vessels, lamps, enamelled bronze fibulae, coloured clay and glass beads, buckles, bracelets, rings, bone pins, a fragment of a bone comb, a small bronze statue of Mercury, and an ornament in jet, on which is carved, in high relief, a representation of two winged Cupids filling a bag. It appears to have been worn suspended from the neck. The fictile urns and vases are numerous, and of a great variety of shape. Many of these remains were found on the site of the Union Workhouse, and between Butt and Maldon lanes, both of which localities, from the great number of skeletons and urns containing burnt bones which have there been discovered, were doubtless appropriated as burial places. The objects of Middle-Age art comprise a brass image of the Saviour, the eyes of which are made of a blue transparent substance, a small brass crucifix made in two parts with a hinge, so as to contain a relic, seals, and a tap, the key of which is in the form of a cock. Mr. Wire also forwarded a map of Colchester on which is marked in colours the various spots where Roman buildings, pavements, and burial places, have been discovered.

Mr. Thomas Bateman, jun., exhibited sketches of twenty-two crosses on grave slabs, discovered beneath the church of Bakewell in Derbyshire.

The Rev. Allan Borman Hutchins, of Appleshaw, Hants, communicated an account of the opening of a barrow, situated seven miles to the east of Sarum, near Winterslow Hut Inn Inclosures, on a point of land within a yard or two of the Idminster parish road, which leads into the Salisbury turnpike. Mr. Hutchins remarks:—"One foot and a half from the top of the barrow, towards the south, my labourers came to a strong arch-work composed of rude flints wedged together remarkably secure, without cement of any kind, with the key-stone. Having carefully removed the flinty safeguard, I was highly pleased with the view of the largest sepulchral urn, 18 inches by 18, the mouth of which was placed downwards and perfectly entire, with the exception of one of its massy handles, which, in my humble opinion, was accidentally broken by those who conveyed it to its appointed spot for interment, owing to the great weight of the new-made urn. The neck was ornamented within and without, in a handsome, though somewhat rude, manner, with a victor's laurel pattern. With the assistance of my two men, the urn was removed, and immediately some linen, beautiful to the eye and perfect for a time, of a mahogany colour, presented itself to our view, and resembled a veil of the finest lace. I made an accurate drawing of the linen which originally contained the burnt bones, of a yellow hue; underneath there were blood-red

amber beads, of a conical form, with two holes at the base, a small pin of mixed metal, and among the bones some human hair, short, brittle, and of a bronze colour, four beautiful amber beads, and a small fluted lance-head of mixed metal. A small urn was placed beside the large one, on the same floor, surrounded by flint stones, but containing nothing besides bones. It holds two gallons, measures 12 inches by 11½, and is rudely ornamented with plain indentures round the neck, and imitation handles. *Second Deposit* :—The centre of the barrow shewed another mode of interment. The ashes had been deposited in a wooden box, which was reduced to a powder. Among the ashes we found a spear-head, and four arrow-heads of iron, together with a small round vase. *Third Deposit* :—Four feet below the natural earth of this barrow we discovered the third and original interment, consisting of a skeleton of an immense size, the skull very large, and the teeth all perfect. The skeleton was placed with the head to the north, and the feet to the south. A handsome but rudely ornamented red vase, of the capacity of three pints, was laid between the knees and feet, and in it were two arrow-heads of flint, the one black, the other white. A metal spear-head, inclining to roundness at the point, was under the right arm, and also a slate gorget, or badge, with three holes at each end." Mr. Hutchins adds that he is in possession of an excellent oil-painting of the whole of the contents of the barrow, made by Mr. Guest of Sarum.

## MARCH 27.

A second communication was received from Mr. William Sidney Gibson relating to the ancient church of the Hospital of the Blessed Virgin at Newcastle-upon-Tyne. Mr. Gibson observes, "When I wrote the communication touching the old chapel at West Gate, in this town, I had no expectation that the interference of the Association would now arrest the hand of the destroyer, and I fear my neglect to explain this has occasioned to you and your learned colleagues a trouble that will be fruitless. The result of my subsequent enquiries into the matter is, I regret to say, that I see no prospect whatever of success attending any effort that may now be made as far as this building is concerned. Its doom has been sealed by the corporation for some considerable time, and the work of demolition is going on, though slowly. In its progress a fine chancel-arch, sedilia, &c. have been stripped of the unsightly modern barbarisms which concealed them, as well as the east and west windows. The corporation collectively authorize the spoliation. The municipal body purchased the edifice and site for the purposes of what are called town improvements, in which they were busily engaged. The vendors—the representatives of the feoffees of the ancient charity—ought to be ashamed of themselves for having sold for such purposes a building once consecrated and set apart from worldly things. Mr. Leadbitter, who lives—a wealthy bachelor—in a neighbouring picturesque old house, (the last relic here of the stately buildings of its date that once adorned the town,) offered to purchase of the corporation the site and building, wishing to restore the chapel, and, as so little remains of it that the chapel could not be usefully appropriated to public worship, he desired to have annexed it as a chapel to his own mansion. His offer was rejected."

Mr. Stapleton read a letter upon the same subject from Mr. George B. Richardson, who states that "No sooner had I read your letter than I perceived the imperfectness and paucity of my remarks respecting the chapel, which fault I now proceed to rectify, for we cannot expect that the mere plea of *antiquity*, powerful as it is to us, will avail with a money-making age like this, unless indeed some such interposition be made as this Society can exert. It is quite certain that its destruction is unnecessary, for no good or sufficient reason whatever has been

adduced for the propriety of removal ; for, firstly, a large party of the council (though of course not the *majority*) were averse to it ; secondly, its removal would create a blank in the street which would have to be replaced with some other erection ; in fact, in the same breath which ordered its destruction, the council considered of the necessity of erecting on its very site modern buildings ; thirdly, the street at present possesses its proper breadth, even at the side of the building ; fourthly, the present filthy appearance of the building, say they, makes it a nuisance or an eye-sore : in this they forget both who has been instrumental in making it so, and that these excrescences are easily removed ; fifthly, the council, even if they had wished it, reported the building unfit for repair from its ruinous condition, but now that workmen are engaged in removing it, even these opposers of its preservation confess that it is in good condition, and are surprised at the beauty of its details, now that they are being cleared from the filthy incumbrances which have so long defiled them ; and sixthly, it is not the wish of the inhabitants that it should be removed, on the contrary, there exists among them a deep sense of the injustice of the measure, and many appealing letters have appeared on the subject in the local newspapers. My conclusions then are, that the council were actuated by bad, or a total absence of, taste ; and secondly, by a mania for what is most incorrectly called *improvement*. Mr. Dobson, an architect of this town, has designed and made plans for its restoration as a chapel in connection with the Church of England, for church accommodation is wanted ; and yet we find those who willingly and wilfully remove that which already exists, or at least that which, with a small expense, might be made available. Beside this infinitely important claim, it has others : it is a sacred structure, good men have worshipped within its walls, and little did the founder think that his pious work would be cast to the ground by man, after the storms and tempests of four or five hundred long years had passed over its venerable walls and left it unscathed. It is indelibly associated with all that is honourable and worthy in the town, from it have emanated some of our most remarkable men, and for this alone, even if it had none other claims upon the corporate body, as a public monument it has this."

Mr. C. R. Smith read a letter from Mr. Edmund Tyrell Artis, of Castor, in Northamptonshire, stating that paintings had recently been discovered on the walls of five of the churches in that neighbourhood, namely, in those of Castor, Etton, Orton, Peakirk, and Yaxley. The subjects, which are accompanied with inscriptions, are scriptural, and differ from each other, but the colours are the same in all, and the great similarity in style leads Mr. Artis to believe that they were executed by the same artists.

Mr. Thomas Bateman, jun., exhibited a drawing of a pewter chalice, found with a patina, and one or two coins of Edward II., in a stone coffin in the churchyard of Bakewell, Derbyshire.

Mr. Thomas Clarkson Neale exhibited a richly-ornamented jug of Flemish ware, of a greyish white colour and of elegant shape. It was found at Butley Priory, Norfolk, and is now preserved in the Chelmsford and Essex museum. Its date is of the close of the sixteenth century. A drawing of the jug by Mr. John Adey Repton accompanied the exhibition.

#### APRIL 10.

Mr. C. R. Smith read the following communication from Mr. Joseph Clarke of Saffron Walden, and exhibited the various objects therein described.

At the most northerly extremity of the parish of Saffron Walden in Essex, about three miles directly south from Chesterford, (supposed by some to be the *Camboricum*



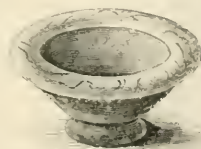
of the Romans,) and on one of the most elevated spots in the vicinity, as the progress of land draining was proceeding, the workmen stumbled frequently upon what they called pieces of old platters, and bits of old glass, but which the eye of an antiquary would at once detect to be fragments of Romano-British funeral utensils; unfortunately these peasants had no one at hand at the time to instruct them better, or to save from farther mutilation those relics which time and accident had dealt too rudely with already. The rising and elevated ground which formed the place of deposit of the articles just alluded to, is, on three sides, a rather steep slope, and on the west side, the natural connection with the adjacent hills is interrupted by a gully, now a lane, with a wooded slope next to the ground in question, and which lane, it is within the bounds of possibility, may have been the ditch or defence from that side, the ground being sufficiently elevated to have formed some protection on the other three sides. The following articles, numbered from one to fifteen inclusive, were all found together, and not more than two feet from the surface, and from the occurrence of iron hinges, and part of a hasp, or what may be supposed to have been a fastening, the conclusion to be drawn is, that they were buried in a box, not an uncommon custom among the Romans, for there were evident traces that those beautiful vases found in the Bartlow tumuli were enclosed in a box. The vessel marked No. 1 is a glass bottle,  $3\frac{1}{2}$  inches high, of the class to which the term *lacrymatory* is given. 2. A vessel much broken and rudely mended, of square shape, and of tolerably thick green glass, with a small neck, and an elegant striated handle, in size six inches high, and about four inches square at bottom. 3. Part of a cinerary urn, of which there are several other pieces; some of those belonging to the middle part are slightly ornamented; it must have been of large size. 4. Small portion of a mortuary urn, of coarse manufacture, and light-coloured earth; this urn the workmen say was upside down, and contained burned bones, &c., but was so fragile that only a small part of it could be got out. 5. Small patera of red or Samian ware, of elegant shape, and foliage or the lotus-leaf running round its edge, and but little more than three inches over. 6. Plain unornamented patera of highly glazed Samian ware, originally with handles, which are broken off, size  $6\frac{1}{2}$  inches over,  $1\frac{1}{2}$  inch deep. 7. Large simpulum of red Samian pottery, with the ivy-leaf running round its edge, nine inches over, of elegant shape, but defaced. 8. Wide mouth or rim of a small vessel of nearly colourless glass, which from the remnants must have been unornamented, and small at the bottom and very much bulged or protuberant at the sides. 9. Iron lamp-holder, generally considered to be the stand in which the earthen lamp stood, no vestige of which lamp could be discovered. 10. Part of a spear-head, of iron, barbed on one side. 11. Shaft of the above, or another. 12. Pair of rude iron hinges, one of which is perfect and acting. 13. Parts of an iron staple and hasp, probably the fastenings of a box. 14. Pieces of lead, one of which looks as if it had been folded round something. 15. Six bronze ornaments, of tolerable workmanship, with iron rivets



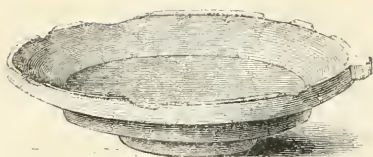
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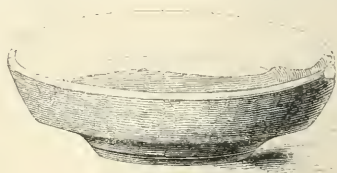
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No. 8.

enings, nails, &c. the inference to be drawn is, that they were buried together.

At other parts of the field were found a vessel marked 16, a full-sized red dish, nine inches over, much broken, and plain, except a circle of rays round the inner part; in the centre is the potter's stamp. 17. Small plain simpulum, about six inches over, with potter's mark, OF. VERI, much mutilated. 18. Small deep patera, differing in form from any of the rest,  $3\frac{1}{2}$  inches over and 2 inches deep. 19. A few fragments of a large patera-like vessel, exhibiting appearances of having been mended before the time of its entombment: a slight inspection will be sufficient to ascertain that it has been riveted together with leaden rivets, much after the manner that china is mended now-a-days with copper wire, and it is an exemplification of the saying that there is nothing new under the sun. 20. Part of a very thick bottle of very green glass, bottom 3 inches square, found entire, but wantonly broken by the peasants who



No. 16



No. 17



No. 21

discovered it. 21. Wide-mouthed vessel of very thin greenish glass,  $4\frac{1}{2}$  inches high, mouth  $2\frac{3}{4}$  inches wide, holding about half a pint, embossed with protuberances after the manner of the cone of the fir, which in all probability was the model; this vessel is novel and possibly unique. 22. Lachrymatory,  $3\frac{1}{2}$  inches high. 23. Three very small bronze ornaments, similar to those at No. 15, and probably may have been used for a like purpose. 24. Coin of Trajan, second brass, with radiated head. 25. Small portion of an immense amphora.

Numerous fragments were found beneath the surface at different parts of the hill, and pieces of glass in considerable quantities, but all of the greenish cast, similar to those vessels before mentioned.

Although the site of this discovery is but three miles from the Roman station at Chesterford, it does not appear that it was at all connected with it, as the character of the vessels found clearly demonstrates, in one essential particular especially so, as no glass vessels have ever been found at Chesterford; indeed they are much more like those found at Bartlow, which is about four miles distant. The only clue as to date is that near the spot where the principal part of the



No. 4

remains were found, was also found the coin of Trajan, which if it could be at all relied on would fix the date a very early one. A small brass coin of Hadrian was found in an urn in a bustum at Bartlow, which would go some way to strengthen the idea that they were nearly coeval, but the foregoing must be taken only as a conjecture. Another conjecture may be also hazarded with respect to the ornaments No. 15: may they not have been the bosses of a buckler or shield, the iron rivets through the centre indicating that they have been fastened to something, and may not the rings have been attached to the inside of the shield, for the purpose of fastening straps thereto for the arm to pass through?

APRIL 24.

Mr. C. R. Smith read a note from Mr. John Green Waller on the possibility of restoring paintings on walls covered with many coats of whitewash. Mr. Waller states his opinion to be that the paintings frequently found on the walls of our churches and designated "fresco," are in reality nothing more than distemper, for the cleaning of which he suggests the use of vinegar, carefully applied with a brush alternately with water, to modify its action and prevent the acid from injuring the layer of plaster containing the paintings.

Mr. Thomas Farmer Dukes, of Shrewsbury, presented two drawings of painted glass existing in that town. The one from the window of St. Mary's church, which contains the greater portion of the painted glass formerly in the eastern window of old St. Chad's church, represents the genealogy of our Saviour. At the bottom is depicted the patriarch Jesse, as large as life, being six feet in length. He is in a deep sleep, reclining upon a cushion. From the loins of this figure proceed a vine, the branches of which extend nearly over the entire of the window, enclosing within small oval compartments the descendants of Jesse down to Joseph. Under these paintings there appear amongst others the representations of Sir John de Charlton, Lord of Powis, and his wife Hawis, who seems to have been the donor of this window sometime between the years 1332 and 1353. Mr. Dukes remarks also that the representation of the Lady Howis differs in its details from a drawing taken from the window by Sir William Dugdale in 1663, and understood to be now deposited in the Heralds' College, wherein it appears that the lady's robe is surmounted by armorial emblems. This painting has been engraved by Carter. The other drawing is from a piece of glass in Mr. Duke's possession, and represents Alexander slaying Clitus.

Mr. Dukes also presented a drawing of an ancient wooden chapel at Melverley, about ten miles from Shrewsbury, and nearly adjoining the conflux of the rivers Severn and Virniew, and a sketch of the remaining portion of an octagonal font, bearing an inscription in Greek reading forwards and backwards the same, "ΝΙΨΟΝ ΑΝΟΜΗΜΑ ΜΗ ΜΟΝΑΝ ΟΨΙΝ." This fragment, it appears, was accidentally rescued from destruction by a gentleman passing by the church of Kinnerley in Shropshire, at the moment when some workmen were breaking the font to pieces for the purpose of repairing the church-yard wall; but its preservation was accomplished by an offer of money, when the men permitted it to be removed to a place of safety. This inscription, Mr. Duke observes, appears not only upon various fonts, but is inscribed also upon ewers, dishes, and other kinds of vessels used in baptismal ceremonies both in England and on the continent, as at St. Martin's church, Ludgate; Dulwich college; Worlingworth, Suffolk; at a church in Cheshire; at various places in France, and at St. Sophia at Constantinople. It is likewise engraved upon a capacious basin at Trinity College, Cambridge, which is used by the collegians for washing the fingers after dinner.



Mr. Albert Way exhibited a forged brass seal of Macarius Bishop of Antioch, which the owner had purchased upon the assertion of its having been found in the Thames by the ballast-heavers. The seal is circular, about one and a half inch in diameter; the upper part is in form of a tortoise, on the back of which is a semi-circular handle: the inscription runs round a figure of St. Peter. It was remarked that many similar forgeries, executed in the immediate neighbourhood of Covent Garden, were now dispersed not only throughout England but also in the various towns in France most frequented by English travellers. Many of these seals are merely lead electrotyped, the weight of which alone would lead to their detection. They have moreover in most cases a light mouldy-green rust, the surface is uneven and covered with very minute globules, and the edge has a coarse look and appears filed.

## MAY 8.

Mr. Wright laid before the Committee a letter he had received from the Minister of Public Instruction of France, acknowledging the reception of a copy of the *Archæological Journal* for the *Comité des Arts et Monuments*, and sending copies of the following works for the library of the Association. *Instructions du Comité Historique des Arts et Monuments*. 1. *Collection de Documens Inédits sur l'histoire de France-Architecture*. 2. *Architecture Militaire*. 3. *Musique*. 4. *Iconographie Chrétienne. Histoire de Dieu*, par M. Didron.

The Committee requested Mr. Wright to return the thanks of the Association to the Minister of Public Instruction for this valuable donation.

Mr. Wright laid on the table a vase of stone apparently of the time of James I., dug up within the precincts of the priory of Leominster in Herefordshire, and a fragment of a head sculptured in stone (Norman-work) dug up at the depth of 12 feet in a field in the neighbourhood of Leominster. These articles are the property of John Evans, Esq., F.S.A., of 17, Upper Stamford-street.

Mr. C. R. Smith read a letter from Mr. E. B. Price, of 29, Cow-cross-street, West Smithfield, giving an account of the discovery of vast quantities of human remains during excavations for sewerage at the west end of Newcastle-street, Farringdon-street, within a short distance eastward of an old brick wall which Mr. Price thinks formed part of the barrier of the river Fleet. These remains were found at the depth of about five feet. Another similar deposit was discovered at the depth of six or seven feet about twenty or thirty feet farther up the street, near Seacoal-lane. Mr. Price observes, "it is very evident that this district has been somewhat extensively used as a place of interment, but at what period it is now difficult to conjecture; it may have been a portion of the parish burial-ground, some centuries back, or it may have been annexed to some religious house in the neighbourhood. This latter supposition may derive a little support (if such it may be termed) from the discovery of several abbey counters during the excavation. You are probably aware of the existence of a very ancient wall at the foot of that precipitous descent named *Breakneck Stairs*. It was a relic in Stowe's day. He alludes to it as *an old wall of stone inclosing a piece of ground up Seacoal Lane, wherein (by report) sometime stood an Inn of Chancery, which house being greatly decayed and standing remote from other houses of that profession, the company removed to a common Hostery called of the signe of our Lady Inn not far from Clements Inn*: (since called New Inn.) But whether a monastic edifice or Chancery Inn, there exists no objection to the supposition that there was a place of interment attached to it." Mr. Price further states that when the excavation had descended to the depth of 14 feet, numerous fragments of Roman



pottery, an iron *stylus*, and two small brass coins of Constantine, were discovered.

Mr. Smith then read a note, and exhibited a drawing in illustration, from Mr. A. Stubbs of Boulogne, on two stone capitals of pillars sculptured with the Tudor arms, deposited in the museum of that town. These capitals, Mr. Stubbs states, were found on taking down a house on the Tintilleries in 1807, and he conjectures that they belonged to the *jubé* or rood-loft of the church of St. Nicholas in Calais, taken down to make room for the citadel erected by the French after the recovery of the town from the English; and which jubé, it appears, was by order of Charles IX. transferred in 1561 to Boulogne.

Mr. Pettigrew read a note from Arthur W. Upcher, Esq., of Sheringham, Cromer, on the discovery of a small bronze figure of the crucified Saviour in a field adjoining Beeston Priory, near Cromer. Mr. Upcher also communicated an inscription from a monumental brass in the church of the same parish. It is as follows:

THE YEARE OF OUR LORD A.M. CCCCXXI  
 THOMAS SYSŌ PRIST DPTYD AND LYETH UNDER THIS STŌ  
 THE IX DAY OF JANUARY ALIVE AND ALLSO GOŌ.  
 NOT FOR NO ORNAMENT OF THE BODY THIS STONE WAS LAID HERE  
 BUT ONLI THE SOWLE TO BE PRAYD FOR AS CHARITE REQWERE.

Mr. Pettigrew also read a note from Sir Arthur Brooke Faulkner, mentioning the finding of a small brass coin of Victorinus and some tradesmen's tokens of the seventeenth century, in excavating the foundations of a house at Broadstairs, near Ramsgate.

A letter was then read from Mr. Charles L. Fisher, of Aldenham Park, promising an account of the Prior's House at Wenlock, an interesting monastic house, almost the only one remaining habitable which has not been altered or modernised. The abbey, Mr. Fisher remarks, is not preserved as it should be. The farm-servants are permitted to disfigure the remains of the church in the most wanton manner, making a practice of tearing asunder the beautiful clustered piers, a few only of which are now left, with crow-bars, for mere amusement. Mr. Fisher solicits the kind interference of some member of the Association with Sir W. W. Wynne, the owner of the property, to put a stop to such Vandalism.

Mr. W. H. Rolfe exhibited a small enamelled and gilt bronze figure, apparently of a mass-priest, found at Hammel, near Eastry in Kent.

#### MAY 22.

Mr. C. R. Smith, in the name of Monsieur Lecointre-Dupont of Poitiers, foreign member of the Association, presented the following works. 1. *Catalogue des Objects Celtiques du Cabinet d'Antiquités de la Ville de Poitiers, et du Musée de la Société des Antiquaires de l'Ouest*, par M. Lecointre-Dupont. 8vo. Poitiers, 1839. 2. *Essai sur les Monnaies du Poitou*, par M. Lecointre-Dupont. 8vo. Poitiers, 1840. 3. *Notice sur un Denier de l'Empereur Lothaire*, par M. Lecointre-Dupont. 8vo. Blois. 4. *Traité conclu à Londres, en 1359, entre les rois Jean et Edouard*, par M. L. D. 8vo. Poitiers. 5. *Rapport présenté à la Société des Antiquaires de l'Ouest, au nom de la Commission chargée d'examiner la Facade de l'Eglise Notre-Dame de Poitiers*, par M. Lecointre-Dupont. 8vo. Poitiers.

Mr. William Edward Rose presented through Mr. C. R. Smith a spear-head in iron, 23 inches in length, a bronze ornament attached to a portion of a chain, and a small brass coin of Constantine (REV. SPES REIPVBL.), a figure on horseback with the right arm elevated, and holding in the left hand a javelin; before the

horse a captive seated; in the exergue, PLN. These objects were discovered a few years since on the apex of Shooters' Hill, Pangbourn, Berks, in making excavations for the Great Western Railway. At the same time and place were brought to light a variety of urns, coins, and spear-heads, together with nearly a hundred skeletons lying in rows in one direction. There was also discovered, Mr. Rose states, a structure resembling the foundations of a lime-kiln, about 30 feet in diameter, and 2 feet deep, composed of flints cemented with mortar of intense hardness; the interior contained a large quantity of charcoal and burnt human bones. It was remarked that an account of these discoveries, with a description of the skulls of the skeletons, was published by Dr. Allnatt, F.S.A., in the *Medical Gazette*.

Richard Sainthill, Esq., of Cork, forwarded a coloured drawing of an ancient punt or canoe with a descriptive letter from J. B. Gumbleton, Esq., of Fort William, near Lismore. Mr. Gumbleton writes, "The canoe was found on very high though boggy land, a few feet under the surface, on the lands of Coalowen, the estate of Richard Gumbleton, Esq. The river Bride is about a mile and the Blackwater river about two miles distant, but I do not think the canoe was ever on either. Its length is 16 feet 6 inches; breadth, 4 feet; depth inside, 1 foot 2 inches; depth outside, 2 feet. It is hollowed out from the solid timber with I should say the smallest and rudest axes; it seems also to bear marks of having been partly hollowed out by fire; there is no appearance of seats, or places for oars; the timber is oak, and so hard that a hatchet can make but little impression on it; there are four large holes, two at each end, the use of which I cannot guess. Its weight is I think about three tons."

John Adey Repton, Esq., F.S.A., exhibited a coloured drawing of various ornaments from some ancient tapestry in his possession, apparently of the time of Henry VIII.

#### JUNE 12.

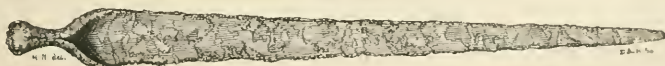
Mr. C. R. Smith informed the Committee of the existence of the remains of some Roman buildings in the church-field at Snodland in Kent. About two years since, Mr. Smith having observed Roman tiles in the walls of the church, was induced to examine the neighbouring field with a view to ascertain whether these tiles might have been taken from Roman buildings in the immediate vicinity, as in several instances where Roman tiles compose in part the masonry of church walls, he had discovered indications of ancient habitations in the adjoining fields. He found the field in which the church of Snodland is situate, strewed in places with the tesserae of Roman pavements, and fragments of roof and flue tiles, and pottery, and also observed in the bank of the field which overhangs the river Medway other evidences of buildings. During a recent visit to Snodland, Mr. Smith examined the latter more circumspectly, which he was better enabled to do from a part of the bank having foundered from the action of the water. The remains of the walls and flooring of a small room are now distinctly visible in the bank, at about six feet from the surface of the field. The walls, two feet thick, are composed of chalk and rag-stone; the pavement, of lime mixed with sand, small stones, and pounded tile. In continuing his search along the bank towards the east, Mr. Smith discovered the remains of other buildings, of one of which, part of a well-built wall of stone, with alternate layers of red and yellow tiles, is to be seen beneath the sedge and underwood with which the bank is covered. Mr. Smith hopes the attention of some of the members of the Association will be directed to these remains, with a view to effect a more complete investigation.

Mr. Albert Way presented from Monsieur Joseph-Octave Delepierre,—1. *Précis des Annales de Bruges*, par Joseph-Octave Delepierre. 8vo. Bruges, 1835.—2. *Précis Analytique des Documents qui renferme le dépôt des archives de la Flandre Occidentale à Bruges*, par Octave Delepierre. Vol. i—iii., Bruges, 1840, 1842. Deuxième Série. Tome i. 8vo. Bruges, 1843; and Mr. C. R. Smith from Dr. Bernhard Köhne, *Die auf die Geschichte der Deutschen und Sarmaten bezüglichen Römischen Münzen*. Par Bernhard Köhne, 8vo. Berlin, 1844.

Mr. C. R. Smith exhibited a coloured drawing, by Mr. John Alfred Barton, of the painting on the wall of Godshill church, in the Isle of Wight, and one forwarded by Mr. Robert Elliott of a fresco painting recently discovered in pulling down an old house in Chichester, the property of Mr. Mason. The painting is in two compartments, the upper of which represents a view of a row of houses; the lower, figures of birds and flowers. The date is apparently that of the sixteenth century. Mr. Smith also exhibited a drawing by Miss Sabina Heath, of Andover, of the two urns and other antiquities taken from the barrow on Winterslow Down, near Sarum, by the Rev. A. B. Hutchings. Mr. Charles Spence exhibited a rubbing from Anthony church, Cornwall, of the monumental brass of Margery Arundel, an ancestor of the far-famed Richard Carew, the author of the *Survey of Cornwall*. Mr. T. C. Neale exhibited an earthen vessel found at Chelmsford in digging the foundation of the Savings Bank. A drawing of this vessel by Mr. Repton, together with drawings of other antiquities in the Chelmsford and Essex museum, Mr. Neale states, he intends to have lithographed, to accompany a catalogue of the collection.

The following communication was read from Mr. Henry Norris of South Petherton:—

“On the 23rd ult., as a boy was ploughing in an elevated spot of ground called Strondshill, near Montacute, a village about five miles hence, he turned up between seventy and eighty iron weapons, which at first sight appeared to be sword-blades, but on closer inspection, seemed more probably to be very long javelin heads, from the total absence of any thing like a hilt, as well as from the circumstance that each of them has a socket, or the remains of one, evidently intended for a shaft. Those that are in the most perfect state are about two and a-half feet long, their greatest breadth one inch and three quarters. They were found in a mass, covered over with a flat stone, and are in such a corroded state, that there can be no doubt of their being of high antiquity; this is rendered more probable from the fact that the field in which they were discovered is continuous with Hamdon hill, the site of a British Roman encampment, where numerous remains in iron and bronze have been found, such as coins, arrow-heads, fibulæ, &c. The weapons above alluded to are of very rude manufacture. A sketch of one is here subjoined.”



Mr. G. R. Corner, F.S.A., informed the Committee that Mr. George Woollaston, of Welling, has recently discovered some fine fresco paintings on the walls and window-jambs of the church of East Wickham, Kent. Mr. Woollaston is now engaged in making tracings of these paintings, which he offers to lay before the Association at the proposed meeting at Canterbury. They consist of a double

row of Scriptural subjects in colours, extending originally (it is believed) all round the church. The lower range is within an arcade of pointed trefoil arches, each arch containing a distinct subject. The subjects at present made out are, the three kings bringing presents to Herod; the flight into Egypt; the meeting of Elizabeth and Mary; the presentation of Jesus in the Temple; and the archangel Michael overcoming Satan. Mr. Corner states the paintings to be exceedingly well drawn, and to be in his opinion as early as the thirteenth century, the probable date of the chancel.

Mr. John Sydenham informed the Committee, that in consequence of a reservoir being about to be erected by order of government in Greenwich Park, for the purpose of supplying the hospital and dockyard with water, the Saxon barrows, the examination of which by Douglas forms so interesting a feature in his *Nenia Britannica*, would be nearly all destroyed, a fate which Mr. Sydenham thinks may be averted by a representation to the Government from the Association.—The Committee suggested to Mr. Sydenham to make application on the subject to Captain Brandreth of the Royal Engineers.

A letter from Mr. E. J. Carlos was read, containing remarks and suggestions relating to alterations said to be contemplated in Westminster Abbey. He observes;—"Feeling that one of the objects of the Archæological Society will be answered by calling the attention of the Committee to the projected alterations in Westminster Abbey, I venture to make the following suggestion, which you will oblige me by laying before them at the next meeting. It is now understood that it is proposed to afford additional accommodation for those who may attend Divine service in the abbey church, to throw open the transept to the choir, and occupy the area with seats for a congregation. The principal objections to this measure are, the interference with the integrity of the design of the choir and the placing of the worshippers with regard to each other and to the church in a novel and hitherto unknown position: it having been, as far as I am able to judge, an universal practice to arrange the congregation so that during Divine service they shall look towards the east, at least whenever the Altar is raised in that quarter. I need not urge the ancient and pious feeling which sanctioned, if it did not give rise to, the usual arrangement, nor indeed any argument based on the ecclesiastical arrangement of churches, as on the ground of mere utility it is obvious that the proposed arrangement will not answer the designed object. In every public assembly, and for whatever purpose it is convened, the eyes of the persons present are centered in that part in which is contained the main object for which the meeting is brought together: thus in a meeting for any public purpose the hustings or platform, in a theatre the stage, in a concert-room the orchestra, will be the part to which the attention of the assembly will be directed, and an architect proceeding to arrange the seats of a building for either of these purposes, would so construct them that the eyes of the persons assembled should be directed to the principal object, and if he did not do this the inconvenience would be manifested by the interruptions occasioned by the auditors endeavouring to arrange themselves more conveniently. If he were to arrange a large portion of the auditory so that one half should look directly at the other, and neither see the principal object, greater confusion would ensue, and he would be blamed for making an unsatisfactory arrangement. Now in a Christian church the Altar, in consequence of the sacred mysteries there celebrated, would be the part to which the vision of the congregation should be directed, and to effect this object the seats of churches,



wherever there are any, have ever been directed to that point. How then could this object be effected, if the transept in the instance of Westminster Abbey is opened as proposed? Two bodies of persons will be seated in the church, one of which would look exactly into the faces of the other, if the view were not interrupted by a third body occupying the present seats and standing-room in the choir; surely the effect of such an arrangement would be incongruous and irreverent. The persons who would occupy the seats in the transept would be those who coming late could not obtain a sitting in the choir, as they could not see either the clergy, the choristers, or the Altar, and, in all probability, hear very imperfectly the service; all that would be gained by the alteration, would be a body of persons constantly moving and endeavouring to obtain a better seat, to the annoyance of the service and of those who were attentive listeners. It will however be asked, how can the increasing congregation be provided for if the transepts are kept in their present state? The answer to this is, that the nave offers sufficient accommodation for any congregation which may be reasonably expected to assemble there. If the proposed accommodation is given in the nave, it will be strictly in accordance with Church principles, and will occasion no alteration in the choir, at least no alteration destructive of its ancient character. A pamphlet has recently been published in the shape of a letter addressed to the Dean and Chapter, in which an arrangement of seats in the nave has been advocated, and a plan appended to the pamphlet shews the entire practicability of the alteration. The only objection to the plan is, that it contemplates an alteration in the present dimensions of the choir; in other respects it appears to present a possible arrangement, and which might be effected without any alteration in the choir." Mr. Carlos then proceeded to make some suggestions as to steps which ought to be taken to secure this noble monument from any unnecessary innovations and injuries. It was stated confidently before the Committee that there existed at present no decided intention on the part of the Dean and Chapter to make the reported alterations; and Mr. Carlos's communication was therefore reserved for future consideration.

The following letter in reference to Mr. Sydenham's communication, has been received by Mr. C. R. Smith.

MY DEAR SIR,

You expressed a wish to be apprized of what might transpire in regard to the menaced destruction of the majority of the barrows in Greenwich Park. I grieve to have to report that the efforts made for their preservation have failed. The Vandalic spirit of utilitarianism has prevailed; and the monuments of a thousand years have yielded to its influence.

A public meeting of the inhabitants was fixed for last evening, and, in the meanwhile, memorials were presented to Mr. Sidney Herbert, the Secretary to the Admiralty, to Lord Haddington, the First Lord of that Board, and to the Earl of Lincoln, as the head of the Woods and Forests' Committee. The immediate result was that the works were suspended, and that an interview was appointed for Thursday on the *locus in quo*. The Earl of Lincoln, the Hon. Mr. Herbert, and the Hon. Mr. Corry, then attended, with a numerous staff of engineers; and the vicar of the parish (who has acted with much earnestness in the matter) urged the objection to the proposed measure, the force of which was admitted. Other spots were suggested for substitution, and it was arranged that the vicar should the same evening be informed of the result of a deliberation between the authorities. That result was, that the work was to proceed as previously ordered, and that the Admiralty

engineer had given the contractors directions to recommence on the following morning.

In the face of the parish-meeting to be holden the same day, this was at least unseemly haste; and the works were carried forward with such earnestness that by this evening the greater number of the twenty-six barrows marked for destruction have been levelled. In some three or four of them excavations were made somewhat below the level of the surrounding surface, but the keen eye of a Douglas left nothing for subsequent delvers. The others have been merely cut down to the level of the soil, so as effectually to obliterate their site, and embarrass any watching on subsequent excavations.

At the meeting a deputation was appointed to wait on the Government authorities, and a petition was agreed to, for presentation to the House of Commons on Monday, but the active obedience of the engineers and contractors has superseded these measures so far as they affect the barrows.

I am, my dear Sir, yours very truly,

JOHN SYDENHAM.

*Greenwich, June 15, 1844.*

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The Committee has fixed the second week in September for the Antiquarian Meeting at Canterbury. Circulars will be immediately addressed to the Members of the Association, stating the plan of the meeting, and the preparations which are making for it.



## Notices of New Publications.

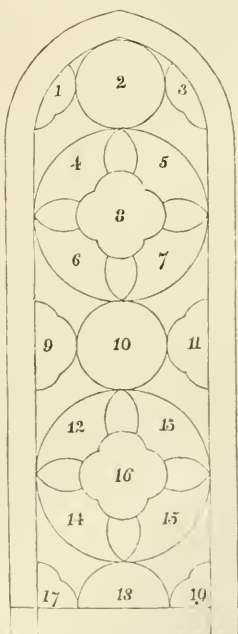
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VITRAUX PEINTS DE SAINT ETIENNE DE BOURGES. RECHERCHES DETACHEES D'UNE MONOGRAPHIE DE CETTE CATHEDRALE, PAR M M. ARTHUR MARTIN ET CHARLES CAHIER, PRETRES. Folio. *Paris*. Livraisons i.—xi. pp. 226.

OUR wish to draw the attention of our readers to this truly magnificent work has induced us to notice it thus early. It will be completed in fifteen livraisons. The eleven already published contain fifty-two folio plates, most of which are richly coloured by the cromolithographic process.

The first plate of the series (of which we give a diagram) represents a window of Bourges cathedral, in which are the following subjects:—

- Nos. 1 and 3. In each is represented an arm issuing from a cloud, and holding a censer.
2. Jacob blessing Ephraim and Manasseh. His arms are crossed, which, according to the authors, is typical of the cross of Christ.
8. The Resurrection.
4. Elijah raising to life the son of the widow of Zarephath.
5. Jonah issuing from the fish's mouth.
6. David seated, a tree bearing a nest, and the pelican shedding its blood on its young.
7. Three lions: one is stretched out on the ground, apparently dead; a second standing by closely regards it; the third is seated at some distance.
9. Moses causing water to issue from the rock.
10. The Crucifixion.
11. The brazen serpent.
16. Christ bearing the cross.
12. The woman of Zarephath gathering wood, her child, and Elijah. The wood is in the form of a cross.
13. The sacrifice of the paschal lamb. A figure is marking the door-posts. The words "Scribe Thau" are on the glass.



14. Abraham and Isaac going to Mount Moriah. The wood borne by Isaac is in the form of a cross.
15. The sacrifice of Isaac.
- 17, 18, 19, represent butchers engaged in their trade. This shews that the window was given by the corporation of butchers, and is called by the authors the *signature* of the window.

This window is a fine specimen of the thirteenth century, and exhibits the usual characteristics of that period. The subjects are placed within medallions, and, from the large proportion they bear to the surrounding ornamental details, are the most prominent and striking objects in the design. The whole window presents to the eye one great mass of various colours, among which blue predominates, sparingly relieved with white.

The next fifteen plates represent windows in the same cathedral, resembling the last in general character, but differing from it in slight particulars of arrangement and colouring. Such windows are frequently termed by French antiquaries "*mosaiques*," to distinguish them from "*grisailles*," i.e. windows in which white glass predominates.

Plates No. 20, 21, 22, 24, 25, 26, exhibit a series of windows, containing in each of their principal lights one large figure, drawn in a vigorous but stiff style, and standing under a low-crowned canopy, similar to those met with on the tombs and seals of the thirteenth century. The figures represented in these plates, besides the Virgin Mary and St. Stephen, are fifteen of the prophets, and the twelve Apostles, and evidently form part of the series of saints and prophets, which, according to M. Lasteyrie, (*Histoire de la Peinture sur verre*, p. 96,) occupy the clearstory windows of the choir of Bourges cathedral. The tracery lights of some of these windows are represented in Plate 28. The whole of these windows are richly coloured. The figures, from their great size, must have a magnificent effect, and are admirably calculated to adorn positions so distant from the eye. The original glass of the clearstory windows of Canterbury cathedral was somewhat similar in its arrangement; two figures, however, one above the other, appear to have occupied each of the lancets, of which that clearstory is composed.

Plate 19 represents figures of Christ and the Virgin Mary, each figure within the divine oval; these figures are of a very large size, and occupy a great portion of the lights in which they are placed.

Thirteen of the plates are called *Planches d'étude*, some of which are illustrative of the authors' views of symbolism; the subjects represented are taken partly from illuminations, but principally from glass at Bourges, Chartres, Tours, Beauvais, Mans, St. Denys, Lyons, Troyes, Strasbourg, Rheims, and Sens. Some of the plates exhibit details of the full size of the original glass; others give views of entire windows. Of these, No. 14, which represents a remarkably fine window of Strasbourg cathedral, is interesting, as exhibiting in particular the change from what we should call the Early English to the Decorated style of glass painting. This window



has a marked German character, and bears a German inscription at the bottom.

One plate is termed '*Usages civiles*,' and appears intended to form part of a series, which, if completed, will prove interesting and valuable from the light it will throw on the manners and costumes of the age.

In addition to the plates already enumerated are fourteen others, eight of which represent details of "*mosaïques*," and the remaining six of "*grisailles*," collected from the cathedrals of Bourges, Angers, Mans, Clermont-ferrant, Fribourg, Lyons, Soissons, Laon, Rheims, Sens, and Salisbury, from St. Thomas and St. William of Strasbourg, St. Denys, Colmar, and St. Remi at Rheims.

It is almost impossible to speak too highly of the plates in this work, which are by far the most magnificent representations of painted glass which we have yet seen. If we were to make any distinction among the plates, we should say that Nos. 3 and 6 of the full-sized details are the most valuable, as best exhibiting the peculiar character of the *shading* used in the thirteenth century. All the plates, however, preserve to a wonderful extent the *spirit* of the originals, and appear to be executed with great fidelity. We could wish that in some of the plates the *leading* had been more distinctly marked. This point, which is very important, is frequently too much neglected in representations of painted glass. The work acquires an additional value from having specimens of glass selected from different countries.

It is to be hoped that our own artists will derive a useful hint from this publication. A *single* work, which should attempt to illustrate the whole of the glass contained in this country, would necessarily be imperfect, and, at the same time, too expensive to be within the reach of persons of moderate fortune. But detached publications, representing with care the *whole* of the glass in any one building, would, we are convinced, be valuable additions to our archæological works, and do much towards propagating a correct taste in glass painting. At the present time, when public attention is so strongly directed towards subjects of this nature, an undertaking, such as we have mentioned, would, if properly executed, hardly fail to meet with deserved success.

We have not met with any thing in the letter-press of this work which throws light on the history and antiquities of glass painting. The subject which occupies by far the largest portion of it, is Christian symbolism; and this is so evidently the favourite topic of the authors, that we were by no means surprised to meet with the avowal (page 175, note), that "these their first researches into the cathedral of Bourges are, in truth, only an introduction to the study of figured symbolism during the middle ages, in its relation with written symbolism."

The symbolism discoverable in the windows is very elaborately treated, and leads to the discussion of more subjects than can be noticed in a brief review. Many of the topics, moreover, are, from their theological cast, little calculated for this journal. All that we can attempt is, to state concisely the general view of symbolism entertained by the authors, and to

notice in particular a few symbols, a knowledge of which may be of practical use in rendering more intelligible some of the productions of mediæval art.

According to their view, the twelfth and thirteenth centuries were ages of grandeur, of earnestness, and of faith; the people, though illiterate, were not ignorant; and religious art, addressing itself rather to their well-instructed understandings, than to their senses, endeavoured to express something beyond mere historical events or sensible objects.

Painted windows were constructed conformably to this principle, and, except in some particular instances in which the subjects represented are in themselves sufficiently expressive, or do not admit of any ulterior meaning, every window is intended to convey to the spectator's mind some one abstract idea, some sentiment, or point of doctrine. The particular subjects which compose the work, when taken in connection with each other, express something beyond their individual, literal, or symbolical import.

Thus our authors designate the window before described, "the window of the New Covenant," the combination of subjects being such as to bring to mind the call of the Gentiles. Another window, in which is depicted, in a series of medallions, the parable of the Prodigal Son, is considered by them to be a symbolical representation of the admission of the Gentiles into the number of the children of God, and the abrogation of the Sabbath by the consummation of the law of Moses.

Subsequently to the thirteenth century, the kind of symbolism which has been mentioned fell into disuse, and artists were contented with bringing into juxtaposition events, of which one was the type, and the other the anti-type, or which were parallel to each other. This latter method of treating Scripture is apparent in the ecclesiastical writers as well as in the artists of the fifteenth century. It was not altogether unknown in the thirteenth century.

The interpretation put by the authors on the windows described in this work, is of course mere conjecture; it is nothing more than their manner of reading a language, which, however it might formerly have existed, has long been a dead one; but they abound in authorities which justify the symbolical meaning they attach to individual subjects. Indeed they more than once insist on the principle that in endeavouring to discover the secret meaning of a work of art, the enquirer is not at liberty to indulge his own imagination, but must submit to be guided by the authority of contemporary or earlier writers. He must interpret figured monuments through the medium of written authorities. The profusion of quotations which are employed for the purpose just mentioned, are also brought forward with a view of shewing the prevalence of the figurative mode of biblical interpretation in the ages in question, and the consequent tone of thinking which was likely to be imparted to artists, and to the people at large.

We have already specified the subjects represented in the "window of the New Covenant." To do justice to our authors we ought to follow them through their commentary on this window, which occupies above one hundred pages; but this is impossible; we can merely state that in every one of the

subjects represented (excepting of course the "signature," and Nos. 1 and 3), they find a type of the call of the Gentiles, or some special allusion to it.

We shall now, as we proposed, mention a few of the numerous symbols commented upon in the course of the work, premising however, that our notices of them are in general very much abridged.

In No. 13. of the diagram the words "Scribe thau" are found. The letter Thau, or T, particularly in some ancient alphabets, resembles a cross, and is here directed to be inscribed because it has been supposed that the mark placed by the Israelites on their door-posts was a cross. The words are taken from Ezekiel (ch. ix. ver. 3, 4), the Thau or mark there ordered to be placed on the foreheads of the righteous having been in the middle ages universally considered to be a T.

In Nos. 12. and 13. the *wood*, as has been noticed, is in the form of a cross. Death having been brought into the world by means of wood (the tree of knowledge), and the human race having been saved by means of wood (the cross), wood as a symbol attracts great attention in ecclesiastical writers, and in the mention of it in the Old Testament a symbol of the cross is generally detected.

No. 10. is the Crucifixion. The figures on the right and left of the cross represent respectively the Church and the Synagogue, or the old and the new law. These figures are of frequent recurrence, though with occasional variations. The Church is veiled and crowned, and bears a sceptre. In the window at Bourges, she has a cup to receive the blood which flows from our Saviour's side; sometimes she holds the chalice of the altar surmounted by the host; in the right hand she generally has a long pastoral staff. In a window at Chartres, her cross bears a veil (*velum*, *sudarium*, *orarium*, *pallium*) suspended from the upper part of the shaft. At Chartres too, instead of a cup, the left hand holds a church, or model of a church, a type often used by other artists; sometimes the figure is placed in a shrine, in the form of a church. The Synagogue is almost always represented with bandaged eyes, and a drooping head, from which a crown is falling. Commonly she has no cloak. Frequently she has a banner, the shaft of which is broken in two or three places; the banner is almost always pointed, sometimes it has two points, here it has three. The tablet inscribed on the windows at Bourges with the word *Synagoga*, which she bears in one hand, is the text of the Divine law, which in her blindness she suffers to fall. The figures of the Church and Synagogue are the only allegorical ones which occur in the present composition, but they are not surrounded by a polygonal nimbus, the usual mark of an allegorical personage, perhaps, because in the thirteenth century they were looked upon rather as real (though immaterial) beings than as mere personifications. (p. 43.) The cup in which the Church is receiving the Saviour's blood, shews that the Church is in possession of the true Sacrifice. This becomes more apparent when the Synagogue is accompanied by a sheep, goat, or ram, indicating that the figurative victims have given place to the real One.

The bandage on the eyes of the Synagogue is a Biblical type. Moses

covered his face when he came from the Divine Presence. In Suger's glass at St. Denis, Christ, from the cross, raises the bandage from the eyes of the old law.

The Virgin and St. John, who are often found at the side of the cross, are to be looked upon not as mere historical personages, but as representatives of the Church and Synagogue.

There is much symbolism in the *vine*. The Fathers all compare the blood of Christ to the juice of the grape, and the Passion to the wine-press. The origin of the idea is in Isaiah. The blood of the grape is spoken of in many places in Scripture. Christ compares Himself to a Vine. The bunch of grapes carried by the two spies was universally looked upon in the middle ages as a symbol of Christ crucified. St. Austin admits it in the fourth century; after him Evagrius sees in the two bearers the Jew and the Christian. The one who goes first never sees the mysterious bunch of grapes, the other has it always before him. This idea has subsequently been much enlarged upon. Hence the old artists transformed the cross sometimes into a vine<sup>a</sup>, sometimes into a wine-press. Hence too the bunch of grapes which is sometimes placed in the hand of the Virgin, and the idea found in several windows of the fifteenth and sixteenth centuries, of angels holding cups under the wounds of the crucifix. The Virgin also has been compared to the promised land, from which the bunch of grapes was brought.

In No. 7. *lions* are introduced. The Lion of Judah is the symbol of the triumph of Christ, and of the Divine Power; in ecclesiastical writers, however, it is frequently taken with reference to the Resurrection. It is on account of its being symbolical of the Resurrection, that the lion is assigned to St. Mark as an emblem, St. Mark being called the historian of the Resurrection. This title he has probably obtained from his gospel being used on Easter-day. The reason why the lion is taken as a symbol of the Resurrection, is to be found in the fabulous history of the animal; according to which the whelp is born dead, and only receives life at the expiration of three days on being breathed on by its father.

In Nos. 9. and 10. of the diagram, Moses is represented with *horns*, but it seems that this type was not adopted by the majority of artists in the thirteenth century. The idea of the horns appears to have originated in the word *cornuta*, applied in the Vulgate (Exod. xxxiv. 29—35.) to Moses' face, or in some earlier tradition, which caused St. Jerome to adopt that word. The authors do not know a single Byzantine work representing Moses, in which the horns occur.

In a window at Lyons (Planches d' étude, No. 8.) the *chaladrius* or

<sup>a</sup> In a window of Lullingstone church, Kent, Christ is represented nailed to a vine in the form of a Y, rising from the middle of a square cistern, from one side of which water appears to flow. People of all ranks are approaching the cistern, and some are filling vessels from it. A monk is digging a channel to let the water flow freely

through the land. One of the figures appears to call attention to the proceeding of the monk, and another is bending over the channel in order to fill a vessel from it. Above the vine is the text, (John vii. 37.) "If any man thirst come to me and drink." The date of this glass is about 1520.



*charadrius* occurs. The word is there written *gladrius* or *glabrius*. The *chaladrius*, in fabulous natural history, is a bird perfectly white, which, by looking on a sick person, takes away his diseases. It is a symbol of our Saviour.

The *unicorn* is a symbol of the Incarnation. The description of the animal, together with the well-known method of taking it, is given from a French Bestiary. According to this, it is a beautiful and not large beast, with the body of a horse, the feet of an elephant, the head of a stag, a loud and clear voice, and a tail curled like a pig's; in the middle of the forehead is a straight sharp horn, four feet in length. It can only be taken by means of a virgin beautifully arrayed. She is placed near the haunts of the animal, which, on perceiving her, runs towards her, kneels down, and laying his head on her lap, falls asleep and is taken. In the Bestiary of Philippe de Thaun, the unicorn is described as having merely the body of a goat. The application of the fable to the Incarnation may there be found. In the present work it is given in the following lines from a MS. in the Bibliothèque Royale.

Si ceste merveilleuse beste  
 Qui une corne a en la teste  
 Seneffe nostre seignor  
 Ihesucrist, notre Sauveor.  
 C'est l'unicorne espritel  
 Qui en la vierge prist ostel,  
 Qui est tant de grant dignité,  
 En ceste prist huminité  
 Par quoi au monde s' aparut.

Towards the sixteenth century, the Incarnation is found represented under the *allegory of a chase*. The animal is pursued by two couple of hounds, followed by an angel sounding a horn, and throws itself into the bosom of the virgin, who is waiting for it. The two couple of dogs are Mercy and Truth, Justice and Peace, (Psalm lxxxiv. 11.) The huntsman is the archangel charged with the Annunciation.

In the *Pelican* (No. 6. of the diagram) the authors do not see the commonly received emblem of the Eucharist, or the body and blood of Christ, with which we are fed; but the restoration of the human race to life by means of Christ's blood. This interpretation they justify by the position which the emblem holds in the present window, and in some others, by the early fables respecting the bird, which represent it as restoring its young to life by the blood which it causes to flow from its breast: and by several passages in ecclesiastical writers. They have met with no author anterior to the fifteenth century who speaks of the blood being given as nourishment.

The tree bearing a *nest* in this medallion appears to be an allusion to the text in Job, which, according to the Vulgate, is, "I will die in my nest, and spread myself as a palm tree."

The *dragon's* or *whale's throat*, by which, in the middle ages, the mouth of hell is represented, is "an extension of the symbolism of the Leviathan." From want of space the authors abstain from doing more than giving this

hint, and referring to various writers who treat of the allegory. For the benefit of those who will be satisfied with a brief and ready explanation of the form adopted, they quote a passage from the *Bestiary of Philippe de Thaun*. (Edited by Mr. Wright, London, 1841, p. 108.)

E ceo dit escripture, cetus ad tel nature,  
 Que quand il volt manger, cumence a balier :  
 Et el baliement de sa buche odor rent  
 Tant suef e tant bon que li petit peissun  
 Ki l' odor amerunt en sa buche enterunt,  
 Lores les ocirat, issi les transluterat.  
 E l'diable ensemment strangluerat la gent  
 E ceo dit Bestiaire un livre de grammaire.

An illumination accompanying the verses is mentioned, which has these words. "*Cetus hic pingitur . . . et quomodo pisces entrant in os ejus . . . Cetus diabolum significat . . . et pisces animas.*"

Besides the window of "the new covenant" there are described those representing the History of St. Thomas (Plate 2), the last Judgment (Plate 3 and 19, the latter Plate is not yet published), the Prodigal Son (Plate 4), the Passion of Christ (Plate 5), the Good Samaritan (Plate 6), and the Apocalypse, or reign of Christ through the Church (Plate 7). Our limits prevent us from doing more than merely enumerating these Plates. We have also abstained from making any remarks on the costumes, and on the colours and artistical treatment of the windows, as the authors have reserved these subjects to be treated of in a subsequent part of the work.

We ought not to omit noticing that in the commentary on the window containing the History of St. Thomas, occasion is taken to give an analysis of part of "*Les Catholiques Œuvres et Actes des Apôtres*," a mystery, or miracle play, represented at Bourges in 1536. It contains 66,000 lines, and occupied between thirty and forty days in the representation. But we are under the necessity of omitting all particular mention of this curious production, as well as of many other subjects, the consciousness of having already too greatly exceeded our limits obliging us to rest satisfied with a very imperfect notice of a work which, from the care and labour that have been bestowed upon it, might well deserve to be treated of more at length.

F. B. & C. W.

\*.\* Since the above was written we have been informed that fourteen livraisons are now published: but we have not had an opportunity of seeing any more than those we have already noticed. We have also learned that Messrs. Cahier and Martin are not priests of the cathedral of Bourges, as we had been led to suppose, but are Jesuits resident at Paris: and that the descriptions of the windows, &c., were written by le Père Cahier, and the drawings made by le Père Martin.

A GUIDE TO THE ARCHITECTURAL ANTIQUITIES IN THE NEIGHBOURHOOD OF OXFORD. Part I, DEANERY OF BICESTER. Part II, DEANERY OF WOODSTOCK. Published by the Oxford Society for Promoting the Study of Gothic Architecture. 8vo. Oxford, J. H. Parker.

Although this work has to a certain degree a local object, yet it deserves to be generally known to all lovers of ancient ecclesiastical architecture, as possessing a general interest and utility. When the student is familiar with the first principles of a science, nothing is more useful than the study of a miscellaneous collection of examples; and few districts afford examples of architectural antiquities so varied, and so well grouped for historical study, as the neighbourhood of Oxford. We have there, within a small compass, every style from the supposed Saxon to the debased Gothic of the seventeenth century. The book is published by a very praiseworthy Society, under the immediate care of its Secretary, Mr. Parker, and is illustrated profusely with woodcuts, of which we can best convey an idea to our readers by giving a few specimens.

The 'neighbourhood of Oxford,' comprised in a circuit of about ten miles, is divided into four deaneries, those of Bicester, Woodstock, Cuddesdon, and Abingdon, of which the first two are already published, and the others are, we believe, in an advanced state of preparation. The Deanery of Bicester commences with Islip, the birth-place of King Edward the Confessor, and includes sixteen parishes; that of Woodstock contains twenty-nine parishes, in several of which the churches are remarkably interesting.

The church of Caversfield, in the Deanery of Bicester, presents in its tower a remarkable example of the style supposed to be Saxon, joined, as usual, with Norman additions. In the nave of Bicester church is a triangular-headed arch, supposed also to belong to the Saxon style. The tower of Northleigh church, in the Deanery of Woodstock, has also been supposed to be Saxon; it contains curious belfry-windows of two lights, with a balustrade, supporting a long stone through the wall, corresponding with the imposts.

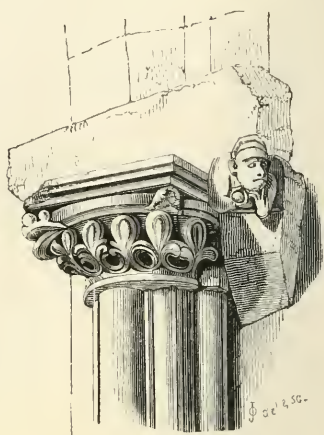


Belfry Window, Northleigh Church.

Interesting specimens of Norman architecture are found in the churches of Islip, Caversfield, Bucknell, Cassington, Begbroke, Northleigh, Southleigh, Stanton Harcourt, &c. The north porch of Caversfield has a good doorway, ascribed to about the year 1180. The pillars in Islip church are also late Norman. The tower of Bucknell church is a specimen of plain Early Norman, with interesting belfry windows. Large portions of the churches of Begbroke and Cassington are of this style, as well as the nave of that of Stanton Harcourt. The inner doorway of the south porch

of the church of Middleton Stoney is a rich example of late Norman, with varieties of the zigzag moulding, and very singular foliage in the head.

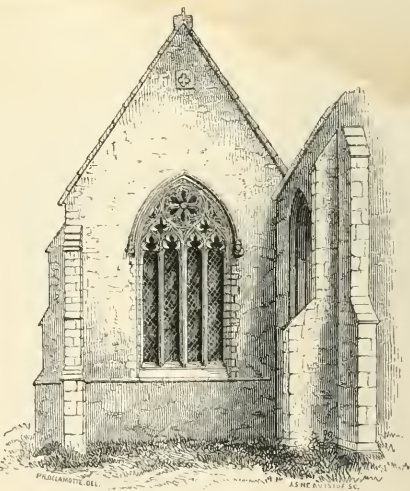
The Early English style is found in the naves of Bicester and Charlton-on-Otmoor, in the nave of Kirtlington, in the tower of Middleton Stoney, in the east windows of Hampton Poyle, and one or two other churches, and in various parts of Stonesfield and Stanton Harcourt. The chancel of Bucknell church is pointed out as a fine specimen of the manner in which country churches were built in the thirteenth century. The nave and aisles of Bicester church present some interesting examples of Early English clustered columns, many of which have been mutilated. They have capitals, with the stiff-leaved foliage, as represented in the cut.



Capital, Bicester Church, c. 1200.

Merton church is nearly a perfect specimen of the Decorated style. The church of Ambrosden is a very fine example of the same style; as are also Kidlington, North Aston, Chesterton, Hampton Poyle, and several others. Of these the south aisle and porch of Kidlington are particularly worthy of notice. That of Chesterton contains some elegant early Decorated sedilia, consisting of three cinquefoil arches, with a square label over them, with ball-flowers.

The Perpendicular style is found in the later additions to, and many windows inserted in, nearly all the churches, and it is hardly necessary to mention particular examples. Ensham is a fine church of this style; and those of Handborough and Coombe, in the Deanery of Woodstock, and of Bicester, contain many parts deserving of study.

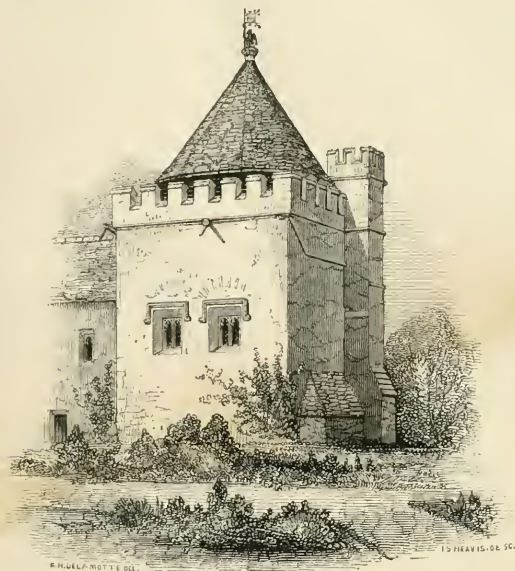


East end of South Aisle, Kidlington, c. 1320.

Most of the parishes described in these two Parts are connected with interesting historical events, and many of them contain other ancient remains, besides their churches. Islip, as we have already observed, was the birth-place of King Edward the Confessor; and there appear to be



some remains of the old palace, afterwards the manor-house of the abbots of Westminster. There are several good specimens of old domestic architecture in various parishes. Of these the most remarkable are the remains of an ancient seat of the Harcourts at Stanton Harcourt, with the tower in which Pope translated the *Odyssey*, and the kitchen, a valuable specimen of



Kitchen, Stanton Harcourt.

a class once numerous, but of which the only examples remaining, that we are acquainted with, are this and that at Glastonbury. Remains of monasteries are found at Bicester, Godstow (the burial-place of Fair Rosamond), and Woodstock. Some of the churches contain early crosses. Traces of a castle are seen at Middleton Stoney. British, Roman, and Saxon remains are found scattered over the whole district.

T. WRIGHT.



COINS OF THE ROMANS RELATING TO BRITAIN, DESCRIBED AND ILLUSTRATED  
BY JOHN YONGE AKERMAN, F.S.A., &c. Second Edition. 8vo. London.  
1844. JOHN RUSSELL SMITH.

Among the many claims which the Roman coins and medals have upon the consideration of the historical antiquary, are those which arise from their direct reference to events connected with the history of countries which successively fell beneath the arms and arts of the then mistress of the world. Upon these imperishable monuments, which have outlived, in all the beauty and freshness of early youth, the sculptured trophy, the triumphal arch, the

pompous and elaborate inscription, and the many costly and gorgeous works of art that were erected to commemorate the conqueror's achievements, may be read the meaning, though sententious legend, which, assisted by appropriate designs, tells its story plainly and effectively. In the progress of Roman provincial history, coins and medals occasionally bear allusion to friendly relationship between the subjected countries and imperial Rome, in the establishment of colonies, the raising of temples, and other public buildings, the formation or improvement of highways, as well as in the visits of the emperor himself as the redressor of grievances and the restorer of peace. The historical importance of these coins is usually accompanied by well-designed and executed representations, in which the painter, the sculptor, and the poet, may each find something to admire and instruct, and from which the superintendents of modern mints, and governments themselves, might derive useful hints for the improvement of national coinages, by making them the medium of recording national events, and of conveying some sort of popular instruction. The coins of the Romans relating to Gaul and to Britain, are among the most interesting of the series, as they include many not struck by the imperial powers of Rome, but issued at times when rulers in these provinces assumed the purple, and, more or less effectually, maintained an independence which, obtained by means of military power more frequently than by the general will of the people, lasted only until the fortune of war led to the re-establishment of the foreign yoke, or that of some more successful usurper. From the immense quantities of coins struck, it would appear that in many instances these revolutions were much more extensive and general than the notices given by historians would of themselves lead us to imagine. These are often so brief, and so palpably partial, that it is impossible, without having recourse to the aid of inscriptions and coins, to form even an imperfect notion of the true state of the provinces at these important epochs in their history. The six years' sway of Postumus in Gaul is but incidentally alluded to by historians, but the vast quantities of his coins still extant, many of them executed by the best artists of the time, evince the success of his arms and the undisturbed tranquillity of the province under his rule.

Mr. Akerman's work is, as its title shews, confined to Roman coins relating to Britain. Of these the first are of Claudius, whose gold and silver coins exhibit the front of a triumphal arch, surmounted by an equestrian figure between two trophies, with *DE BRITANNIS*, or, more rarely, the emperor in a quadriga, and the same inscription. In the reign of Hadrian, the Britons revolted, but the opportune arrival of the emperor himself seems to have smothered the insurrection, and left him but little to achieve after repelling the Caledonians, who had broken through the northern frontiers of the province. The visit of Hadrian is commemorated by a large brass coin, inscribed on the reverse, *ADVENTVS AVG. BRITANNIAE. S.C.* The emperor is represented clothed in the toga, and holding a patera over an altar, with the fire kindled, on the other side of which stands a female figure with a victim lying at her feet. In the second middle brass coins of Hadrian, the province

of Britain is personified as a female seated on a rock, holding a javelin, her head slightly inclining on her right hand, by her side a large oval shield; beneath, the word *BRITANNIA*. The attitude exhibits a mixture of repose and of watchfulness, happily emblematical of the state of the province, free from dread of her enemies, yet provided with the means of repelling future invasion. These latter coins are frequently discovered throughout England. Nearly a dozen, differing in some slight degree from each other, were found in the bed of the Thames near London Bridge a few years since.

The coins of Antoninus Pius give us many interesting references to Britain. The reverse of one of great beauty is here given and described:—

*Obverse*:—*ANTONINVS . AVG . PIVS . P.P.*

*TR . P . COS . III.*

*Antoninus Augustus Pius, Pater Patriæ, Tribunitia Potestate, Consul tertium.* The bearded and laureated head of Pius.

*Reverse*:—*IMPERATOR II. (Imperator iterum)*: across the field of the coin, *BRITAN*. An elegant winged Victory standing on a globe, holding a garland in her right hand, and a palm-branch in her left.



This coin, Mr. Akerman remarks, “in all probability commemorates the victory gained by Lollius Urbicus over the revolted Brigantes, who made incursions upon their neighbours, then leagued with the Romans. Victory was an important deity among the Greeks and Romans, and she is accordingly figured on great numbers of their coins. Tacitus says that, besides other prodigies which preceded the revolt of the Britons under Boadicea, the image of Victory, set up at Camulodunum, fell down without any apparent cause, with its back to the enemy. Sylla built a temple to Victory at Rome; and we are told that Hiero, king of Sicily, made a present to the Romans of a statue of Victory in solid gold. She had a fine statue in the Capitol, of which the figure on the reverse of the coin here described, may have been a copy.” The reverse of another, with the same inscription, exhibits a helmeted female figure seated on a rock, holding a javelin in her right hand, her left reposing on a large ornamented shield by her side, her right foot resting on a globe. The author remarks, “the reverse of this coin differs materially from those of all the others of this series. Instead of a female figure bare-headed, as on the coins of Hadrian, we have here doubtless a personification of Rome herself, her dominion being aptly enough portrayed by the globe beneath her right foot, while she grasps a javelin (a barbarian weapon) instead of a spear.” Another specimen presents us with a female figure seated on a globe, surrounded with waves; in her right hand a standard, in her left a javelin; her elbow resting upon the edge of a large buckler by her side; a type illustrative of the oft-quoted line of Virgil—

“*Et penitus toto divisos orbe Britannos*,”

and similar descriptions by Claudian<sup>b</sup> and Horace<sup>c</sup>. The most common

<sup>a</sup> *Ecl.* I. 67.

<sup>b</sup> *De Mall. Theod. Cons.* v. 51.

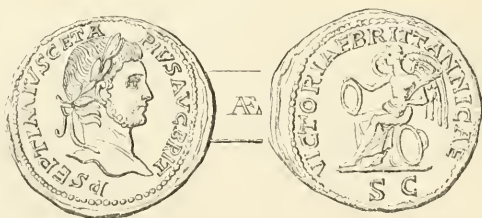
<sup>c</sup> *Carm. lib.* 1. *Od.* 35. v. 29.

of the whole Britannia series are the second brass of Pius, reading on the reverse, round a female figure seated in a dejected position on a rock with shield and standard, *BRITANNIA. COS. IIII.*

The reign of Commodus, during which the Caledonians invaded and ravaged the north of Britain, afforded opportunities to that emperor for recording upon medals and coins the successes of his legions, whose victories also gave him a pretext for taking the name of *Britannicus*, although he never visited the province in person. There are three or four medallions of this emperor relating to Britain, a variety of which is given below. On the obverse his titles commence, and are continued on the reverse, on which is represented a Victory seated on a heap of arms, inscribing on a shield *VICT. BRIT.* (*Victoria Britannica*): before her a trophy.



The coins of Severus, and his sons Caracalla and Geta, afford the author ample scope for a dissertation on the events connected with their visit to Britain and their military operations in it. The following coin is one of many varieties relating to this important period in the Romano-British history. It is of Geta, and in second brass: the reverse presents a Victory seated on shields, holding a palm-branch, and a shield resting on her knee; legend, *VICTORIAE BRITANNICAE*. It will be observed there is a change in the orthography of the word Britannia: for this alteration Mr. Akerman gives some pertinent reasons.



From the reign of Caracalla to that of Diocletian and Maximian, no Roman coins have been found bearing direct allusion to Britain. During the reign of these emperors, however, we find a new and extensive series of coins struck in Britain, and affording curious and valuable information relative to



one of the most important epochs in the early history of this island. Carausius, the admiral of the Roman fleet stationed in the British channel to protect Gaul and Britain from the depredations of the Saxons, being accused or suspected of appropriating to his own uses the rich booty he had captured from the pirates of the north, and anticipating in consequence the worst from the emperors at Rome, landed in Britain with several legions previously under his command in Gaul, took complete and permanent possession of the province, and assumed the titles of Augustus and Imperator. From some remarkable coins to which the reader is referred, it would appear that the Britons, hoping perhaps that any change would be for the better, invited and awaited his coming. Defended by his fleet, Carausius defied with success the attempts of Diocletian and Maximian to recover the lost province, and a peace, to which it seems the Roman emperors unwillingly but unavoidably conceded, confirmed the adventurer in the undisturbed possession of Britain for upwards of six years. Numerous coins of Carausius refer to the establishment of this peace, and appear from the inscription *PAX . AVGGG.* (*Pax Augustorum*) to imply the free concurrence therein of Diocletian and Maximian, especially as coins also of these emperors are extant with a similar legend. The careful numismatist, however, detects these coins from certain peculiarities to have been struck by Carausius himself, to give an appearance of being recognised in his assumed titles and power by the emperors at Rome. One of the rarest from the collection of the writer of these notes, is here given. It is in gold, and was found a few years since in the bed of the Thames.



The *ML* in the exergue of the reverse is believed to stand for *Moneta Londinensis*. It may also be remarked that these coins with the three *G*'s are not recorded to have been found in any other country except England, but the coins of Diocletian and Maximian with two *G*'s, as *PAX AVGG*,—*SALVS AVGG*, &c. are exceedingly numerous, and are continually discovered wherever the Roman rule extended. Descriptions of isolated coins, from the extensive series of the coins of Carausius and his successor Allectus, would only afford a faint notion of the various points of view in which they interest the historian and the antiquary. Mr. Akerman's volume, which contains a notice of every known variety, with copious illustrations, and is published at a very moderate price, should be consulted, not merely for these particular coins, but also for facts most valuable to all who are interested in Romano-British history.

ANCIENT AND MODERN ARCHITECTURE, CONSISTING OF VIEWS, PLANS, ELEVATIONS, SECTIONS, AND DETAILS OF THE MOST REMARKABLE EDIFICES IN THE WORLD: edited by M. JULES GAILHABAUD. Series the first, Royal 4to. London, Firmin Didot et Co. 1844.

This work has been published with the praiseworthy design of offering science in a popular and inviting form. While furnishing pure and correct examples of the architectural styles of different peoples and different ages, it forms at the same time a handsome ornament even to the drawing-room table. It is particularly calculated to give wide and general views to popular readers, by leading to habits of comparison, and for this reason it is especially deserving of encouragement. The drawing is correct, and the plates are beautifully executed. It ought to be stated that the work was originally published in France, and that the plates are the works of French artists; the text, written by some of the most distinguished of the French antiquaries, has been translated into English, with the addition of a preface by professor Donaldson. The volume we have before us forms the first series, or year, and we have also received five parts of the second year, which give promise of a volume fully as interesting as the first.

The subjects in the first volume commence with the Indian temples. It is remarkable that the most durable monuments of the far east were temples, while those of the west which have lasted longest are its tombs. Several plates are devoted to the wonderful temples of Elora, excavated from the solid rock, which, although they are placed first in the series, are probably not much older than the commencement of the Christian era. They hold the position here given to them by their primeval character, rather than by their early date. The Egyptian style is illustrated by interesting details of the little temple of Ebsamboul, one of the most remarkable monuments of that singular country. From Egypt we are led to the primitive monuments of Persia, which are illustrated by the celebrated tomb of Nakshi-Rustam, and by some details from the ruins of Persepolis. There can be little doubt that the tomb of Nakshi-Rustam was the burial-place of some one of the early Persian kings, and it is supposed to be that of Darius, described by the Grecian writers.

From these eastern monuments we are brought to the primeval monuments of the west, which are here divided into Pelagian and Celtic. One of the most remarkable examples of the former has been discovered in the small isle of Gozo near Malta, of which several views and ample details are given in the volume before us. It is interesting as furnishing a more perfect specimen of a building which appears to bear some analogy in form to the supposed circular temples left by the earlier inhabitants of our islands. The selection of Celtic monuments engraved in the present work is especially interesting to the English reader, because they are all chosen from examples in Brittany, and afford the means of comparison with similar monuments in our own island. The Celtic monuments consist entirely of unornamented

stones, of colossal dimensions. A single stone, or Maen-hir, at Locmariakar, was, when unbroken, sixty-five feet in length. These monuments have always been objects of reverence among the lower orders, and they often bear marks of the superstitious worship of the peasantry in modern ages. "Near Joinville (Meuse), there is a maen-hir remarkable for a Roman inscription, at about two-thirds of its height. It consists of the words VIROMARUS ISTATILIF; *Viromarus son of Istatilius*, and was evidently engraved long after the erection of the monument. . . . A few maen-hirs have been found covered with rude sculptures, but these decorations were doubtless added at a later period. There is a stone of this kind near Brecknock, in Wales; it is called the maiden stone, and bears a rude carving of a man and woman in high relief. But notwithstanding all that has been said on this subject, we do not think it possible a single specimen of carving on a Celtic monument can with any certainty be attributed to the Druids; of course we do not consider as sculptures a few lines or shapeless ornaments, scarcely visible, which may be seen on some stones of that epoch." After having shewn how, in the earlier ages of Christianity, these monuments of paganism were doomed to destruction, and great numbers must have perished, the writer of this article proceeds to state the feelings with which they were subsequently consecrated to Christian purposes. "At last the epoch arrived when Christianity, become more tolerant from the fact of its triumph being no longer doubtful, condescended to appropriate the monuments of polytheism, and converted the Roman temples into churches. The lower orders had been accustomed to perform acts of devotion at the foot of the Druidical stones; so instead of throwing these down, they were sanctified and consecrated to the worship of the true God. Sometimes the maen-hir itself was hewn into the form of a cross, as one of those near Carnac; sometimes one or more crosses were cut upon them, as on that of the Mountain of Justice on the road from Auray to Carnac; at a more recent day, crosses and religious symbols were sculptured upon them in a more advanced style of art, as those on the maen-hir of Ploemeur (north coast), which can scarcely be older than the sixteenth century." The numerous figures of the Celtic monuments of France given in this first volume, and in the parts published of the second series, are extremely valuable.

The monuments of primeval architecture, however wonderful by their mass, or interesting by their associations, have little of real beauty and are totally deficient in purity of taste. These important qualities first present themselves in the works of the Greeks and Romans, which are here illustrated by views and details of the elegant temple of Segesta and the noble Parthenon, and of the amphitheatre of Nismes and the arch of Trajan at Benevento. We are then introduced through the Roman basilicas to the Christian architecture of the middle ages. The succeeding subjects are the basilica of St. Clement at Rome, the existence of which may be traced from the fifth century; the church of St. Vital at Ravenna, begun in the sixth century, a good example of the Byzantine style; the Catholicon, or cathedral of Athens, another early example of the same style; the church of St. Mary at Toscanella, a beautiful example of the earlier ecclesiastical architecture of

Provence; the cathedral of Bonn, a specimen of the style prevalent in Germany at the beginning of the thirteenth century; the mosque of Ibn Tûlûn at Kairo, said to have been completed in 878, a valuable specimen of Saracenic architecture; and the cathedral of Freyburgh, an imposing monument of the Gothic style as prevalent in Germany. All these form very excellent studies, and the outline will naturally be filled up by other examples in the two following volumes; for it appears by the preface that the whole work is to extend to three volumes.

This volume concludes with two specimens of modern buildings, the church of the Invalides at Paris, a work of the age of Louis XIV., and the Halle-aux-Blés, or Corn Exchange, with its remarkable dome of cast-iron, executed in the earlier part of the present century.

T. WRIGHT.

SEANCES GENERALES TENUES EN 1841 PAR LA SOCIETE FRANCAISE POUR LA CONSERVATION DES MONUMENTS HISTORIQUES, 8vo. pp. 272. (With many Woodcuts.) Caen, 1841.

*(Continued from our last.)*

At the morning sitting of the 23rd of June, business was commenced by an account of some renewed excavations on the site of the castellum at Jublains, lately purchased as a specimen of transition from Gallo-Roman to that of early feudal military architecture, and the Society had the pleasure to learn that a habitation having thereon been built for the superintendant of the roads thereabout, this monument had been put under his protection; and it was also announced that an archæological map of Anjou had recently been published. M. de la Sicotiere having then read an account of the preceding evening's archæological promenade, the Director, in continuation of his former questions, asked, What were the most ancient churches of the neighbourhood, and what peculiarities of construction and decoration did they exhibit? In answering this, the Abbé Bourassé took occasion to suggest the advantage of carefully studying all those churches built by Gregory of Tours, in order to ascertain therefrom the principles of Romano-Byzantine architecture in Touraine. Other questions discussed were—Whether any Angerine churches of the eleventh and twelfth centuries were of circular or Greek-cross form, or with unusually arranged masonry, or peculiarly shaped buttresses, or the beak-moulding, the pearl-studded moulding, or that called by the French flabelliform, and more especially what churches had been fortified with machicolations. The archivist of the department having then presented sundry documents illustrating the dates of several churches therein, and of the old stone bridge at Angers, the President closed the sitting by inviting the Society to visit at noon the abbey church of St. Serge.

At the second sitting, at two o'clock, M. Godard, the author of an excellent monumental history of Anjou, informed the Society as to the mouldings most worthy of remark in that province. M. de Caumont then animadverted



on the great utility of locally studying the peculiarity of mouldings towards the formation of what might be termed architectonic zones; an opinion which M. Segrestain corroborated by referring to the beautiful cloister of St. Aubin, the mere physiognomy of which at once demonstrated the locality of its author's architectonic studies. A conversation then ensued upon the different systems of ornamentation in different provinces, and a comparison of the simplicity of Romano-Byzantine edifices in one part of Touraine with the highly adorned churches of the same epoch, near the rivers Cher and Vienne, and on those Mosaic-like incrustations composed of different volcanic stones so common in the churches of Auvergne.

The Director then proceeded to enquire, illustrating his several questions with large drawings, as to the usual shape of columns of the eleventh and twelfth centuries in Anjou; whether the Attic base was not constantly adopted; what was the mode of grouping them, and whether any are encircled with pearly bands. In reply to these, it having been incidentally remarked that arches were sometimes made of pointed form so early even as the twelfth century, not merely from caprice but upon the well-understood principle of their constructional utility; M. Godard combated the opinion that pointed arches were of eastern origin, for otherwise they would have been introduced by Foulque Nera in some of the many churches built by him after his return from the first crusade. It was then asked whether there existed in Anjou any columns based on lions, or any allusion in its ancient charters to the administration of "*Justitia inter leones.*" Whereon M. Marchegay stated that the church and the bishop's residence were places in which public justice was often administered, and alluded particularly to a document dated "*in veteri camera Episcopi Pictavensis;*" M. Godard relating also, on documental authority, that so lately as 1640—1650, the common place of justice at S. Georges des Mines, was the porch or narthex of its church. This led to a long conversation on the manumission of slaves having always taken place in the church, and also on the heating of ordeal water and iron therein,—M. de Caumont eloquently descanting on the deep impression which judgment pronounced in such holy places could not but have had on the bystanders.

The Director having then made a remark upon the rarity of historically sculptured shafts in Anjou, enquired whether there existed any with foliated bases, or any such channelled pilasters as are common in Burgundy. A conversation afterwards ensued on historied capitals and their colouring, which, it was said, is generally either red and blue, except where green foliage is introduced, and there the ground is always red, the colouring matter being fixed with fat oil or varnish. The resemblance of corbel-heads in Anjou and other provinces was next discussed, and M. de la Sicotiere having read an account of the Society's visit to the church of St. Serge, the meeting adjourned to the next day.

At the morning sitting of the 24th of June, under the presidency of the Marquis de la Porte, a memoir on the cathedral of Cahors was read, and a proposition thereon made that the Society should take down a wall then

hiding a fine Byzantine doorway. Next followed a report upon the monuments of the province of Saintonge, proving that many of the towers therein said to have been erected by the English during their occupation of that district, were not built until after their departure.

The Director then continued to put the archæological questions on the programme, and first, Whether the large Angevine windows of the twelfth century had any bas-relief on their archivolts—whether certain windows with exteriorly semicircular heads had not interiorly pointed heads, or vice versâ? (M. de Caumont being of opinion that many windows were originally so formed.) The usual decoration of doorways, and the symbolical meaning of the statuary columns at the western entrance of Angers cathedral, was next learnedly investigated, and the peculiarity of Angevine vaulting demonstrated to consist in the central portions of each compartment being somewhat higher than its sides, so that a series of longitudinal ribs (unless observed from directly beneath it) is seen to be a succession of curved lines, as those of King's College chapel evidently are when seen from between its two roofs. As to the most ancient vaults in Anjou—with the exception of the Byzantine cupolas at Loches and Fontevrault, which are completely domical—M. Godard stated them to be generally either of semicircularly wagon-form or very flatly groined and ribless; observing that Angevine churches, being usually without triforia, are not so lofty as those of other provinces. It appeared also that in Anjou pier-arches and their spandrels are plain, and that church-towers are mostly placed over the transepts, and consist of cubes surmounted with octagons. M. Biseul then read a learned report on the Roman roads of Anjou, and at eleven o'clock the morning sitting terminated.

The business of the afternoon sitting having been opened by a comparison of the sum expended for restoring the spires of Angers cathedral in 1839 with that of building them in 1516, the consideration of the questions in the programme was then resumed by the Director enquiring, What were the subjects generally represented on Angevine bas-reliefs of the twelfth and thirteenth centuries? upon which attention having been drawn to an infant Jesus on the Virgin's knees in the cloister of St. Aubin, the Director stated that, during the Romano-Byzantine epoch, our infant Saviour was almost always represented with the intellectuality of a good man, however inferior the art of sculpture then was in portraying the human figure, compared with that of representing vegetable substances.

With regard to the former existence of any canon for religious symbolical sculpture, M. Godard thought that sagittary-centaurs and mermaids holding fish—the emblem of Christ—should be so considered: but that many of the monstrous figures met with on corbels and capitals had their prototypes in the east, whence they were brought by Greeks and the early crusaders, referring in aid of this opinion to the figure of a camel at Nevers, and of several plants only indigenous in the Holy Land—not to mention other forms of gnostic or hieroglyphic origin. The mermaid, so common in Poitou, M. de Caumont, from having seen it often upon ancient fonts, could

not but deem allusive to baptism, and remarked that sometimes, instead of the figure holding in both hands a fish, it had in the right hand a knife—expressive perhaps of the vindictive power of God. In reply to a question as to the manner of depicting Vice, reference was made to certain representations of men entwined by serpents, and of women sucked by toads and snakes. The Director then enquired the usual mode in Anjou of figuring Christ—whether by surrounding Him with the evangelistic emblems—one hand being in the attitude of benediction, and the other holding an open book—or by the Cluniac mode, with His arms spread out on each side; and whether the representation of God the Father by a hand placed on a crossed nimbus was ever met with in Anjou.

An interesting discussion then ensued as to the infrequency of Christ being represented on the cross previously to the end of the twelfth century—earlier figures of Christ being either in an attitude of glory or as a good shepherd—M. de Caumont remarking that the last judgment and the pains of hell were not depicted before the eleventh century. A question whether there existed any general collection of inscriptions from the churches of Anjou was replied to in the negative. Some well-executed drawings of the several mouldings, sculptured shafts, capitals, &c. of the cloister of St. Aubin, and of David's combat with Goliath, were then exhibited, and this led to a conversation on the Polychromy of the eleventh and twelfth centuries, which terminated the general afternoon sitting; but at seven in the evening an assembly of the Society's administrative council took place, when various sums were accorded for the reparation of several churches, and the upholding of certain interesting ruins.

At the morning sitting of the 25th, business began by an account of the remarkable objects observed during the preceding evening's archæological promenade, especially of certain melon-like ornaments in Trinity church, and the hexagonal masonry of the church of Ronzeray, built A.D. 1025. It was then announced that a course of archæology had been established in the Diocesan Seminary of Touraine, and that several churches in that province had been restored in consequence of a circular address from the Archbishop to his clergy. A sum having been voted for the upholding of the aqueduct at Luines, and of another Roman monument near it, the Director then commenced his usual questions relative to Pointed architecture, but from the rarity in Anjou of this style, except in castles, the only observation on it was that its mouldings were less boldly undercut than in Normandy and elsewhere. It was next asked if there existed in the vicinity any representations of Christ on the cross reposing in the bosom of the Father, but of this the only known example was in a stained glass window of the thirteenth century in Tours cathedral. The introduction of what is called the Renaissance style having been briefly observed upon, the Director requested information as to the ancient interments in the city of Angers, and especially those with medals or arms, from which it appeared that though skeletons were sometimes found in rude excavations of the rock, they were generally in uncovered coffins either of coarse shelly stone or ferruginous sand-stone. A

memoir was thereupon read shewing that in the province of Le Maine the use of stone coffins, and the occasional depositing therein of perforated pots filled with charcoal and cinders, existed even so lately as the end of the seventeenth century. M. de Caumont having then remarked on our want of a chronological essay on the former modes of sepulture, the sitting was terminated by a memoir on the sepulchral statues of the English monarchs at Fontevrault.

At the afternoon sitting, a notice was communicated of a certain chapel of the thirteenth century at Fontevrault, having at its top one of those cemetery lanterns described to the Society at Le Mans. The Director then enquired as to stone altars and baptismal fonts in Anjou, but reference was only made to a font in the chapel of Behuard, which contains also a contemporary fresco-portrait of Louis XI. M. Marchegay then enumerated from ancient abbey-inventories lists of articles of gold-work and enamel, and referred to M. Grille's collections of Byzantine ornaments as well worthy of a visit from the Society. With regard to reliquaries, M. de Cauvin described a remarkable one at Evron, a wooden statue covered with silver plates, and having a girdle of precious stones, alluding also to several ancient crosses, pixes, chalices and censers, and silken tapestry, &c. at Le Mans and in its vicinity. Of the most remarkable stained glass in Anjou, the oldest was said to be in the cathedral and the hospital chapel at Angers, but the most beautiful at Champigné. The church-music of Anjou, during the eleventh and twelfth centuries, was then enquired into, with allusion to the form of certain musical instruments represented in that mine of archæological information—the cloister of St. Aubin. As examples of ancient penmanship, the archivist laid before the Society some fac-similes of charters varying in date from A.D. 847 downwards, shewing that the small Roman character introduced by Charlemagne was not commonly employed before the eleventh century, and that the long Gothic character arose in the thirteenth, when the use of Latin in public documents had given way to the vulgar tongue.

The origin of various manufactures in Anjou, and the influence of monasteries on agriculture, having been discussed, an account of the castle and church of Noatre was read, and M. de Caumont, in the name of the Society, then thanking the inhabitants of Angers for their hospitality, concluded the session by requesting their assistance at the session to take place the next year at Bordeaux.

This review might here terminate, but as some of the subjects noticed are, from their novelty and import, we conceive, worthy of consideration by our readers, and since it is probable that other subjects equally interesting may be met with in the account of the Society's sessions at Cherbourg and Lyons, I shall proceed with an analysis of what was there transacted.

The Cherbourg meeting took place on the 18th of July, during the session of the Norman Association, M. de Caumont being president. Business began by voting thanks to M. Renault, for having stopped the demolition of a gateway of the twelfth century at Dompont. A letter was then read from the Abbé Texier, stating that he was busily engaged in a



work describing the stained glass (not less than 9000 square yards) still existing in the diocese of Limoges, promising also in addition to his notice on enamels (published in the sixth volume of the "Bulletin Monumental" of the Society) an account of not fewer than 57 Byzantine reliquaries, which he saw at the late septennial exhibition of relics at Limoges, and of which some—donations from the kings of Jerusalem—strongly illustrate the introduction of Byzantine architectural ornamentation into France. Next followed a communication from the Minister of the Interior expressing his willingness to accord the aid requested by the Society for the restoration of King René's tomb at Angers. M. du Moncel then gave an excellent report, accompanied with a monumental chart, upon the Celtic, Roman, religious, military, and civil, antiquities around Cherbourg. Among Celtic monuments were noticed a gallery (*allée couverte*) at Bretteville, nearly sixty feet long by three in breadth and height: an immense logan or rocking-stone; and various other Druidical stones and barrows. Of middle-age antiquities were described the twelfth-century churches of Octeville, Martinvast, and Tolle-sast, and the ruined chapels at Surtainville and at Querqueville (figured by Cotman), and two churches of the thirteenth century at Gouberville and Biville, in which latter are still preserved a chasuble and chalice given to it by St. Louis. A memoir was then read on that strange inexplicable sculpture sometimes found in churches, and a report on the government restorations going on at Mont St. Michel. Some curious stone circles were then exhibited, similar to those described by Dr. Legrand, of St. Pierre sur Dives, with an account of certain discoveries at Avranches, proving that city to be the *Ingena* of the Peutinger table.

The Society having then decided as to what reparations were most necessary to be undertaken near Cherbourg, terminated its session there by a vote of thanks to M. de Caumont, for having individually purchased and so rescued from destruction, the ground on which stands the magnificent doorway to the refectory of the abbey of Savigny.

The first meeting of the Society at Lyons was on the 5th of September, during the session of the *Congres Scientifique de France*, M. de Caumont acting as president, on account of the absence of the cardinal on clerical duties. Business was opened by a narration of the origin of the Society and of the good works that it had already accomplished, and of which the assembly testified its approbation by loud applause. Reports were then severally made on the historical monuments in the province of the *Lyonnois*, M. Branche requesting aid towards the restoration of a church in the *Romano-Auvergnat* style, and of one of the 14th century remarkable for a Dance of Death painted on its walls, and for being a good architectural example of a church suited to a village congregation. The church is also interesting on account of its tower still retaining (in accordance with an ancient canon) an Altar dedicated to St. Michael, and the contents of the tomb of a prioress lately found, viz., the remains of a hempen shroud, some partly burnt tapers of yellow wax, fragments of inscribed parchment, ivory beads, and a gilt wooden crozier. The discovery of some Merovingian tombs at Ville sur

Journoux having been announced, a sum of money was granted for further researches in that vicinity; whereupon a member took occasion to deplore the want of municipal authority for preventing objects of antiquity from being dispersed among goldsmiths, &c., alluding particularly to the discovery of a jewel-box of some Gallo-Roman lady, containing collars of precious stones, a gold twisted bracelet, set with a head of the Empress Crispina, and cameos, medallions and coins, giving reason to believe that the place in which they were found was a Roman villa of the reign of Septimius Severus.

The Director then, addressing himself to the clergy around him, requested to know if in the diocese of Lyons any archæological lectures had been instituted, whereupon a member stated that the cardinal had already established a course at L'Argentiere, and a Society at Lyons, denominated "L'Institut Catholique," for the preservation and description of the general ecclesiastical monuments of that Society, and which he begged might be associated with the General French Society he was addressing; a request accorded with acclamation, and with an assurance that Government would gratefully recognise so powerful a means of moralizing such a class as the manufacturing population of the city of Lyons. It was then asked if there existed any work on the ancient inscriptions of Lugdunum, to which M. Commarmond replied that the work of the late M. Alard was in continuation by him preparatory to a course of lectures on the subject. M. Crespet having announced his discovery of the figure of a serpent-tailed cock, with the word "Basiliscus" over it, among some stones with zodiacal signs of the 12th century, immured in the tower of the church of St. Foy, the Director took occasion to recommend the taking of casts from all such ancient sculptures, so that the several archæological museums of Europe might interchange them one with another. M. Boilet then noticed a credence-table at Chasselay, and a description was given of a newly-discovered portion of the theatre at Lyons, the only Roman monument, except the aqueduct, now remaining in that city, urging the mayor to require notice of the discovery of any ancient substructure that may be discovered by the engineers now erecting the new fort, and to prevent any new houses from being built with Roman remains; all which he graciously promised, if possible, to do. M. Dupasquier then requested aid for repairing the Byzantine chapel of the castle of Chatillon, complaining of the occasional impediment to intelligent restoration by injudicious local authority, and the Abbé d'Avrilly begged to recommend to the mayor the removal of the shops disfiguring many of the churches in Lyons. In reply to a question whether the churches of Lyons were as much the victims of whitewash as elsewhere, a member begged to know whether such tinting as might harmonize new work with old was objectionable; to which M. de Caumont answered no, but only such trumpery colouring, which, pretending to imitate marble, carved wood, and Italian mouldings, so spoilt the true character of many churches, that their real mouldings could hardly be distinguished from the supposititious ones. He then enquired as to the usual mode of depicting Christ in country churches, and whether any gentleman had particularly

studied its symbolism during the 12th century; whereupon M. de Barthélemy presented some drawings of Christ and of the Byzantine doorway at Bourg-Argental. The sitting then terminated by a report from the administrative council of the 3rd of September, and the appointment of the following gentlemen as divisional inspectors of monuments, viz., M. V. Simon for Metz; M. Commarmond for Lyons; M. V. Baille of Besançon for the Jura; and M. Hubert of Charleville for the Ardennes.

On the 7th of September the Society went down the Rhone to visit Vienne, M. de Lorme the conservator of the museum conducting them to the several subjects of peculiar archæological interest there. Of these however, not noticing those described in guide-books, we have only space to mention—a chapel of Greek-cross form; a circular Byzantine building with a dome on a circular series of columns; a singular mosaic-like insertion of bricks into the stone-work of its early churches; a window-arch (bearing the date 1152) springing from columns based on couchant lions; and a flying buttress of the twelfth century; the symbolic statuary of the cathedral with its ancient tombs and mural inscriptions, and marble lining set in red cement; besides the many Roman remains yet existing in this capital of the Allobroges.

On the 9th of September the Society inspected the cathedral of Lyons under the guidance of his excellency the cardinal, who pointed out as especially worth notice, its several symbolic bas-reliefs, the red cement we have seen at Vienne, and a beautiful marble primatial chair of the twelfth century.

At the meeting of the 13th of September, which took place in the town-hall, (many members of the 'Congres Scientifique' having joined the Society,) M. de Caumont with the purpose of comparing the phases of Christian art in the province where they were then assembled, and of shewing also to its inhabitants its state in other provinces of France, exhibited a large collection of architectural prints and drawings. He then, after having alluded to symbolism generally, drew attention to the mermaids on the tympanum of the churches at Puy and Autun, and others, and to the mode of representing the seven deadly sins. On which M. Branche cited many sculptured capitals in Auvergne, and one especially at Mirat, from which it appeared that these sins were indicated by attaching to that part of the body in which the peccant humour was presumed to reside, the toads and snakes represented as devouring it; that thus by surrounding the head, for instance, with such reptiles, the sin of pride was designated; while if about the heart, envy and malice; if about the hands, avarice; and if about the feet, idleness &c. M. de Caumont then drew attention to the figures of the Sagittarius and Capricorn which are of such frequent occurrence; Samson conquering a lion; and other symbols, yet more inexplicable.

M. de Caumont then remarked, as to the various modes of representing Christ, that His nimbus is always of crucial form, whereas that of the saints is not. He stated also that about the middle of the thirteenth century the apocalyptic animals were replaced on the tympanums of churches by angels.

the Virgin and St. John, and that the representation of Christ crucified and lying on his parent's knees, did not occur before the fifteenth century ; M. Monnier corroborating this by allusions to the churches of the Jura, and M. Laurens to a stained glass at Villefranche, where above the head of the Father is a dove. M. Frelet then learnedly discussed the manner in which, during the twelfth century, the figures of Christ and the Virgin were depicted, observing that in pictures and sculptures the features given to Christ were invariably alike. He attributes this similarity to a conceived duty on the part of the artist to imitate a Mosaic traditionally said to have been given to Prudentius a Roman patrician by St. Peter himself, and of which mention was made by church writers of the fourth century, and that the manner prevailed until the fourteenth century. M. Frelet stated also that he had observed the same conventional similarity in the figures of the Virgin and of certain saints, and supposes that there was formerly some authentic portrait of the Virgin.

With these observations the session, the last of the Society in 1841, closed.

W. BROMET.

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SEPULCHRAL BRASSES, AND INCISED SLABS.

THE engraved sepulchral memorials, which are found in remarkable profusion in England, and present so many features of interest, as well as sources of curious information, have of late years attracted much attention, and become the objects of assiduous research to those who love to investigate the progress of the arts of design, the peculiarities of costume in ancient times, or the intricacies of family history. It were needless to commend the value of these memorials to the genealogist, as authentic contemporary evidences; to the herald also, as examples of ancient usage in bearing arms, and of the peculiarities of heraldic design, which supply to the practised eye sure indications of date; or as authorities for the appropriation of badges and personal devices. During a period of three centuries these curious engravings supply a most interesting series illustrative of the costume of every class of society; they furnish examples of the conventional or prevalent character of ornament and design at each successive period, as also of architectural decoration, introduced with striking effect as an accessory in the rich and varied design of these memorials. As specimens of palæography, moreover, the inscriptions deserve attention, and supply authorities which fix the distinctive form of letter used at certain periods, conformable for the most part to that which is found in the legends on painted glass and on seals. Upon evidences such as these, the student of art during the Middle Ages, is enabled to form a positive opinion as to the precise age of any object, or the country whence it was derived, with as full confidence as if a date had been inscribed upon it: when characteristic ornament of a general kind may be insufficient for the purpose, he has recourse to some peculiarity of costume; even

the quaint fashion of an heraldic bearing or device may be sufficient to define the age of the work in question. The fidelity, with which at different periods the propriety of such details was uniformly observed, is remarkable; there was indeed great variety in dress and the character of ornament, but it arose from the caprice of the period, not of the artist; each period had its distinctive prevalent fashion, each country its own marked peculiarities, which were faithfully observed in all works of art and decoration. It was only when the revived classical style, termed by the chronicler Hall "antique Romaine woorke," was introduced from France during the reign of Henry VIII., that artists and decorators ceased to observe the proprieties of the costume of the period, and the conventional rule which had previously curbed their caprice. These observations may serve to remind our readers, that the chief advantage which is to be derived from an assemblage of examples, such as the numerous sepulchral memorials which exist in England present, arises from the evidences which they supply towards forming a key to the chronology of art, evidences which, taken in combination, will almost invariably suffice to fix with precision the date of any works of painting or sculpture, or of the productions of the enameller, the limner, and the worker in metals, as well as the country where they were executed. Without such an aid, the investigation of the numerous and ingenious artistic processes which were in use during the middle ages, would be deprived of all its real interest.

It is not necessary to repeat here the remarks given in various works which exhibit specimens of sepulchral brasses. The precise period of the earliest use of such memorials has not been ascertained, but it is probable that they began occasionally to supply the place of the effigy sculptured in relief, during the earlier part of the thirteenth century. The fashion appears to have become prevalent in England, France, and the Low Countries, almost simultaneously; it is obvious that as the practice of interring persons of distinction in churches became frequent, the use of table-tombs, or effigies in relief, was necessarily found inconvenient, as occupying space in the area of the fabric, which was required for the services of the church. The advantages, therefore, arising from the introduction of flat memorials, which formed part of the pavement, and offered no obstruction, must have quickly brought them into



common use. Amongst the earliest recorded instances in England may be mentioned the tomb of Jocelin, bishop of Wells, placed by him during his life-time in the middle of the choir, and described by Godwin as formerly adorned with a figure of brass. He died in 1242. Dart describes the slab, from which the inlaid brass figure of Richard de Berkyng, abbot of Westminster, had been torn, as existing when he wrote. This abbot died in 1246. The brass which represented Robert Grosteste, bishop of Lincoln, who died in 1253, still existed when Leland visited the cathedral; and Drake describes the gilded brass which was formerly to be seen at York on the tomb of Dean Langton, who died in 1279. The date of the earliest existing specimen is about 1290; it is the

SIR ROGER DE TRUMPINGTON,  
Trumpington Church, Cambridgeshire.



ever, to believe that the brasses of this early period ever existed in England in any large number, and it is only towards the latter part of the fourteenth century that such memorials occur in abundance, presenting in their details a remarkable variety; so that although a great general similarity will be found between several brasses of the same date, no two specimens have hitherto been noticed which

- A. Heaume. On its apex is a staple for appending the Kerchief of Plesaunce, and it is furnished with a chain attached to the girdle, to enable the Knight to recover his head-piece if knocked off in the fray.  
 B. Coif de mailles.  
 C. Ailettes.  
 D. Hauberk.  
 E. Surcoat.  
 F. Chausse de mailles.  
 G. Geonoullieres of plate.  
 H. Spur with a single point slightly bent upwards.

are precisely identical, or may be regarded as reproductions of the same design.

In the examination of sepulchral brasses, this feature of interest may suggest itself to the English antiquary, that it is a branch of research which has now become almost exclusively national. England alone now presents any series or large number of these curious works of the burin, produced before the discovery of calcographic impression. The large number of brasses which once existed in France, perished in great part during the sixteenth century, and were totally destroyed during the reign of terror, when all metal was appropriated for public purposes. Not only has no specimen been hitherto noticed as existing in France, but scarcely can the memory or tradition of the existence of such memorials be now traced ; almost the only evidence of the numerous assemblage of sepulchral brasses, of large dimension and most elaborate execution, which were preserved, during the last century, in the cathedral and abbey churches in France, is supplied by the extensive collection of drawings of French monuments, taken about 1700, and bequeathed by Gough to the Bodleian Library. In Flanders a few remarkable brasses are still to be seen, and Denmark affords some examples, which have not hitherto been described by any one conversant with the subject. It is stated that in some instances in that country, the heads of the figures are executed in low relief, formed of silver hammered out, or chased, the rest of the memorial being flat, and wrought with the burin in the usual manner. It may be worthy of remark, that examples of incised slabs may be noticed in our own country, which present this variety, that the head and hands only are in relief, the remainder of the figure being flat, and portrayed by simple lines : a close analogy of workmanship may be remarked on the shrines, and other enamelled works of the artists of Limoges, during the twelfth and thirteenth centuries, which are frequently ornamented with heads chased in relief, whilst all the rest of the design is perfectly flat. In Germany a great number of tombs formed of metal still exist, which are wrought in very low relief, and form the intermediate class between the sepulchral brass and the effigy. It is singular that no sepulchral brass has hitherto been noticed as existing in Scotland, and in Ireland two examples only are on record, which are memorials of late date, in St. Patrick's cathedral, Dublin. Very few are to be found in Wales ; an

altar-tomb may be seen at Tenby, to which a brass, representing a bishop, was formerly affixed, supposed to have been the memorial of Tully, bishop of St. David's. The brasses at Swansea, representing Sir Hugh Jones, knight of the Holy Sepulchre, and at Whitchurch, representing Richard, father of the famous Sir Hugh Middleton, and governor of Denbigh castle, with his numerous family, are almost the only specimens of interest which occur in the Principality. The curious engraved portraits of the Wynne family, executed by Silvanus Crewe in the seventeenth century, and preserved in the Gwydir chapel at Llanrwst, Denbighshire, although of monumental character, can hardly be included with sepulchral brasses.

The information which may be derived from incised memorials is so various, and the features of interest which they present are so attractive to persons of many different tastes and pursuits, in connexion with antiquarian researches, that, encouraged by the singular facility of taking from works of this kind impressions or rubbings, and obtaining at a very small sacrifice of time and trouble a most accurate fac-simile, the number of collectors who have in recent times diligently devoted their leisure to the investigation of sepulchral brasses is very large, and daily increases. The simple process by which such fac-similes are to be made is probably well known to the majority of our readers; to some persons, however, a few observations on the subject may not be unacceptable. It was only about the year 1780, when Gough was engaged in amassing materials for his great work on sepulchral monuments, that any notice was bestowed upon brasses. The first person who began to form a collection was Craven Ord, who, accompanied by Sir John Cullum and the Rev. Thomas Cole, bestowed no small time and labour in obtaining impressions, or "blackings," as they termed them, from the numerous fine examples which attracted their attention in the eastern counties. Their united collections are now preserved in the print-room at the British Museum; they were purchased at the death of Craven Ord, in 1830, by the late Francis Douce, Esq., for the sum of £43, and by him bequeathed to the national collection, where they were deposited in 1834. This series of fine specimens is the more valuable, because it comprises several brasses which have subsequently been destroyed or mutilated, such, for instance, as the curious memorials of Sir Hugh Hastings, at Elsing, in Norfolk, and of the aldermen of Lynn,



Attelathe, and Coney. This primitive collection will moreover be regarded with additional interest, as having supplied to Gough, in the progress of his undertaking, information, the value of which is duly acknowledged in the preface to the second portion of his work. The mode of operation devised by Craven Ord and his friends will appear to the collector of the present times a most tedious and troublesome process. Sir John Cullum gives an interesting description of the outset of the party on horseback, "accoutered with ink-pots, flannels, brushes," &c., the proceeding being in fact a rude and imperfect attempt to obtain an impression by a process analogous to ordinary copper-plate printing. The brass was covered with printing ink, the surface cleaned as well as it might be, thick paper, previously dampened, was laid upon it, and with the flannels, and such means of pressure as could be devised, the action of the rolling-press was imperfectly supplied, so that the ink which filled the incised lines was transferred to the paper. Of course the impressions, for impressions they were, not rubbings, were inverted, and many imperfections occurred in parts where the pressure had missed its effect: these were subsequently made good with the pen and common ink, sometimes even they were contented to use a very small quantity of printing ink, so that the whole design, transferred in very faint lines to the paper, was afterwards worked over with the pen, and an uniform effect produced, but at the expense of much time and labour. It were much to be desired that this collection, which has been rendered accessible to the public by the bequest of Mr. Douce, should be augmented, so as to form ultimately a complete series of the sepulchral brasses of England. Independently of the advantages which might be derived by the topographer or genealogist from ready access to such a collection, it would form a valuable exhibition illustrative generally of the progress of design in England, and especially of that branch of it which was preliminary to the art of calcographic impression. It is very remarkable that, during so long a period, plates, which in some instances display a skilful use of the burin, and work of very elaborate and delicate character, should have been executed in great numbers, capable of transferring impressions to paper, and yet that calcography should have at length originated in an artistic process of a wholly different nature, practised chiefly by the Italian goldsmiths, and termed *niello*, or *opus nigellatum*. The



importance of sepulchral brasses, viewed in connexion with the history of engraving, was duly appreciated by one to whose careful researches upon that subject we are indebted for so much valuable information, the late keeper of the prints at the British Museum, Mr. Ottley; his constant attention was given during the latter part of his life to the collection formed by Craven Ord, in which he appeared to find a new and inexhaustible source of information. It is much to be regretted that the fruits of this assiduous toil, during many months devoted to the investigation of this hitherto untouched chapter of the art of engraving, should by his untimely death have been lost to the public.

Besides the collection of impressions, Craven Ord was possessed of several original sepulchral brasses, which were sold at his death, in 1830, and purchased by Mr. Nichols, with one remarkable exception, the cross-legged figure of a knight, of the size of life, identified as the memorial of a member of the Bacon family, of Suffolk. By the care of the lamented and talented historian of Suffolk, the late John Gage Rokewode, Esq., and Dawson Turner, Esq., this curious effigy was ultimately restored to its proper position in Gorleston church, near Yarmouth, where the slab still remained, marked with the cavity on the surface to which the plate had originally been affixed. This laudable act of restoration deserves to be recorded, and specially commended as an example to those persons who may accidentally become possessed of similar memorials. It is lamentable to observe the sacrilegious spoliation which in the course of a few years leaves, as in the case of the fine brass of Sir Hugh Hastings, at Elsing, some disunited fragments only, to shew how fair the work had once been in its perfection.

Subsequently to the labours of Craven Ord, the attention of antiquaries was drawn to the sepulchral brasses of the eastern counties, by a work specially devoted to the subject, and illustrated with numerous etchings by Cotman. These volumes, originally produced at a costly price, and comprising representations of the most remarkable brasses which exist in Norfolk and Suffolk, have recently been republished in a more complete form, and at a price which renders them generally attainable. The series which is now in course of publication by Messrs. John and Lionel Waller, consists of examples selected with much judgment from all parts of England;

the work is distinguished by remarkable fidelity in the reproduction of such elaborate subjects on a reduced scale, as also by the taste and assiduous research which are shewn throughout the undertaking. The practical utility of such an assemblage of examples chronologically arranged, and represented with the most conscientious accuracy, will be fully appreciated by the student of middle-age antiquities, who might, without such aid, in vain endeavour to compare together the widely-scattered examples, which are here submitted at one view to his examination.

The various methods which have been adopted by different collectors, for obtaining fac-similes of sepulchral brasses, deserve some detailed description. The mode which has been noticed as the earliest in use, devised by Craven Ord and his friends, was attended with much inconvenience; the thick paper was not readily damped to the requisite degree, the slab soiled by the application of printing ink was not easily cleaned again, and moreover the process produced at best an imperfect and unsatisfactory impression. It was soon found that if paper of moderate thickness were laid upon the brass, and any black substance rubbed over the surface of the paper, the incised lines would be left white, in consequence of the paper sinking into them, and offering no resistance to the rubber, whilst all the other parts received from that substance a dark tint; and although the effect of the ordinary impression is by this process reversed, the lines which should be black being left white, and the light ground of the design rendered dark, yet a perfectly distinct fac-simile is thus obtained, with little labour, and great precision, in consequence of the progress of the work being visible throughout the operation. The satisfactory result of this simple process is probably well known to most of our readers, and it may be effected by means of any substance which by friction will discolour the paper. The first attempts were made with a leaden plummet, about the same time that Craven Ord was engaged in making the "blackings" with printing ink; but common lead, being somewhat too hard for the purpose, is apt to tear the paper, an objection easily obviated by the use of a lump of the black-lead, or carburet of iron, of which drawing pencils are made. This substance works very freely, and produces an uniform effect, but the fac-similes thus produced are liable to suffer by friction, like black-lead drawings. A beautiful

series of fac-similes of the numerous brasses of Suffolk has been formed by a gentleman in that county, who has devoted many years to the collection of materials for its history; he has solely employed the large black-lead pencils, which are used by carpenters, and prefers a thick quality of paper, the rubbings being subsequently set, like black-lead drawings, with milk or beer; the figures, scutcheons, or other portions of the design, are then carefully cut out, and pasted down upon large sheets of strong paper. The use of black-lead has this advantage, that it is very easy to produce with that substance an uniformly dark effect throughout the rubbing, however large its dimension, whereas by all other methods which have been devised, the like uniformity is only attainable with much care and labour, and the patchy appearance of the rubbing takes much from the sightliness of its aspect. Some collectors prefer the use of rubbers of soft black leather, the waste pieces which remain in the shoemaker's workshop, especially those parts which are most strongly imbued with the dubbing, or black unctuous compound, with which the skins are dressed by the curriers: satisfactory fac-similes are produced by this method, provided that the leather be of suitable quality, and the risk of tearing the paper in the course of the operation is slight. As, however, the unctuous properties of the leather, whereby a dark tint is imparted to the paper, are quickly exhausted, the frequent difficulty of obtaining in remote villages a fresh supply has induced most of the collectors of sepulchral brasses to give the preference to the use of shoemaker's heel-ball, or a compound of bees-wax and tallow with lamp-black, which may easily be made of any desired consistence. With heel-ball a careful hand will obtain a fac-simile satisfactorily distinct, even where the lines are most delicate, or nearly effaced: the work thus produced is perfectly indelible, and is not liable to be injured by any accidental friction; this mode of operation has also the advantages of great facility and cleanliness, and is that which is at present most generally employed. Messrs. Ullathorne, of Long-Acre, the sole manufacturers of heel-ball, have provided for the use of those collectors of brasses who may find the heel-balls of ordinary size inconveniently small, pieces of larger dimension, about three inches in diameter: they have also proposed to supply a waxy compound of a yellow colour, in order that the rubbings may assume some



resemblance to the original brass<sup>a</sup>. This resemblance is more perfect when dark coloured paper is used with the metallic rubber, prepared by Mr. H. Richardson, Stockwell Street, Greenwich, and sold by Bell, 168, Fleet Street; Hood, 25, Red Lion Square; Parker, Oxford; and Deighton, Cambridge; the lines are then black, and the surface assumes nearly the colour of the original. If a rubbing of a small brass or of an interesting portion of a brass, be made on lithographic transfer-paper with lithographic crayons, which resemble heel-ball in composition, and may be used as a substitute, the design may be transferred to stone or zinc, from which the usual number of impressions may be worked off. A lithographed fac-simile, of the full dimension of the original brass, and of unerring accuracy, is thus obtained, which in some cases may be found desirable: for instance, the head and bust of any sepulchral brass is of fitting dimension for transfer to stone, and an interesting fac-simile will thus be obtained, at a very small expense, suitable for the illustration of any topographical or genealogical work.

The most commodious and effective mode of obtaining rubbings of brasses is undoubtedly by the use of heel-ball, but much time and exertion are required in order to produce a perfectly distinct rubbing, equally black in every part; if therefore the sacrifice of time should be an objection, as in the course of a journey it may frequently become, the more expeditious method adopted by Messrs. Waller will be found preferable. Rubbers of wash-leather stiffened with paper are prepared, a triangular shape having been found to be most convenient, and primed with a thin paste formed of very fine black-lead in powder, mixed with the best linseed oil, or if that kind is not at hand, with sweet oil. Tissue paper, of somewhat stronger quality than is commonly used, answers best for making rubbings by this method, and it is manufactured in large sheets. The rubbings thus produced with great expedition are perfectly distinct, and this process answers admirably, if the chief object be to obtain the means of supplying an accurate reduction of the design for the use of the engraver; but those persons who are desirous of forming an illustrative collection, will prefer the rubbings produced with heel-ball, as

<sup>a</sup> The ordinary heel-balls are manufactured of various degrees of hardness, and it will be found convenient to make use of a softer quality, where the lines are deeply

cut, and the harder kind, where the work is more delicately executed. During very hot weather also, the harder quality will be found most serviceable.



more sightly, and more durable, the paper employed being of stronger quality, although the operation requires much longer time and greater pains than are expended when the method just described is adopted.

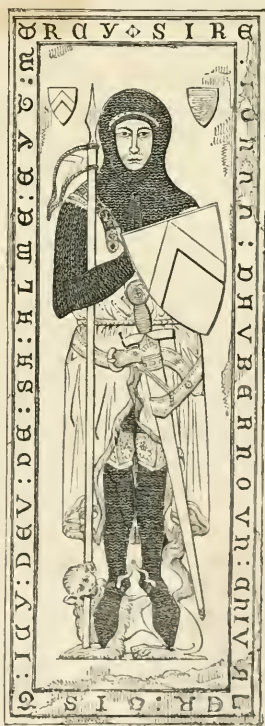
As regards the selection of paper for making rubbings of brasses, great convenience is necessarily found in the use of sheets of sufficiently large dimension to comprise the whole brass, with all the accessory ornaments, and the inscription. It is not perhaps generally known that all machine-made papers may be procured to order in sheets of almost any desired length; a very serviceable kind of paper, manufactured for the envelopes of newspapers, of moderate strength, and not too much sized, is supplied to order in long sheets by Messrs. Richards and Wilson, in St. Martin's Court. Most persons will give the preference to a stouter and rather more expensive quality of paper, manufactured specially for the purpose of taking rubbings of brasses by Mr. Limbird, 143, Strand. It is of unlimited length, like a roll of cloth; the widest kind, which is calculated to comprise on one single sheet of paper brasses of the largest dimension, measures 4 feet 7 inches wide; the narrower quality measures 3 feet 11 inches wide. It is scarcely requisite to remind the collector of brasses, that he should never sally forth unprovided with some pointed tool, to clear out such lines as may be filled up, the most serviceable implement being a blunt etching-needle, and also a small brush, moderately stiff, which is very useful in cleaning the plate, an operation which ought always to be carefully performed, previously to the paper being laid down.

It has been affirmed, on insufficient grounds, that many of the sepulchral brasses which exist in England were imported from Flanders, the only fact which might seem to give probability to such a conclusion being this, that memorials of this description are most abundant in the eastern counties, Kent, Suffolk, Norfolk, and Cambridgeshire, which from their position maintained more frequent commercial intercourse with the Low Countries, than any other parts of England. It does not however appear that many Flemish brasses exist in England; the examples which, as there is good reason to suppose, were imported from Flanders, are the memorials of Abbot de la Mare, at St. Alban's; of Robert Braunche, Adam de Walsokne, and their wives, at Lynn; Adam Fleming, at Newark; the beautiful little figure of an ecclesiastic, at North Mimms,

Hertfordshire ; and an interesting plate in the church of St. Mary-Key, Ipswich, an excellent representation of which is given by Shaw in his *Dresses and Decorations*. To this list may be added the fine brass of Robert Attelath, formerly to be seen at Lynn : the plate was sold for five shillings by a dishonest sexton, who is said to have hung himself, through remorse, and the only memorial of this figure now known to exist is the impression taken by Craven Ord, which may be seen at the British Museum. A few other Flemish specimens may probably be found in England, such as the noble figure of an ecclesiastic at Wensley, Yorkshire, but the greater number of our sepulchral brasses appear to have been executed in England, an opinion which is corroborated by certain peculiarities of costume and ornament, and the letter used in the inscriptions. It particularly deserves to be noticed, that, with scarcely a single known exception, the brasses of France and Flanders differed from those commonly used in England, in this respect, that they were formed of one large unbroken sheet of metal, the field or back-ground being richly diapered to set off the figures, whereas in England the slab of dark grey marble, to which the brass was affixed, served as the field ; the figure, the scutcheons, the surrounding architectural decorations, and the inscriptions, being all formed of separate pieces of metal, which were affixed in separate cavities, prepared on the face of the slab to receive them. It will not be forgotten that the small number of brasses which have been noticed above as of Flemish workmanship, differ from other brasses in England in this feature, and accord with the fashion which appears to have been usually adopted on the continent, possibly because the brass plate, which was there manufactured, was more readily procured in sheets of large dimension, whereas in England no manufacture of brass plate existed, previously to the establishment of works at Esher by a German, in 1649. A remarkable example, conformable in every respect to the brasses of the same period which exist in England, has recently been noticed in Constance cathedral, a representation of which may be seen in the *Archæologia*, vol. xxx. It is the memorial of Robert Hallum, bishop of Salisbury, the special envoy of Henry V. to the Council of Constance, who dying there in 1416, during the sitting of the Council, was interred with great solemnity. It is asserted traditionally that this brass was brought from

England, and there can be little doubt that such was the case; it precisely resembles the brasses of England in every peculiarity of workmanship whereby they may be distinguished from continental specimens; and the singular fact that the only known memorial of an Englishman of distinction, existing in any foreign church, should present these peculiar details which are to be recognised in the brasses of the period, existing in England, appears to afford a corroboration of the belief that these engravings were executed in this country.

One remarkable circumstance has not hitherto been sufficiently investigated, as regards the workmanship of these engraved memorials. The surface of the metal being burnished, or even in some cases gilded, it is obvious that the effect of the incised lines would be lost, if they were not filled up with some black composition, and there can be scarcely a doubt that in every instance the lines, and all the excised parts of the field, or other portions where diapering was introduced, were filled in with black, or in many cases with coloured compositions. Some examples, even of the earliest period, still exist, which exhibit enamel thus employed for the enrichment of works of this description, such as the full sized brass of one of the d'Aubernoun's at Stoke d'Abernon, in Surrey, in which instance the blue enamel of the shield, a surface of very considerable extent, is still very perfect. The date of this work is about the reign of Edward II. Other specimens may be seen at Elsing in Norfolk, Ifield in Sussex, Broxbourne in Essex, and several other churches, and it is very probable that the introduction of enamel in this manner was much more frequent than at first sight we might be inclined to suppose; for the contraction and expansion of the metal, and exposure to the feet of the congregation, would quickly throw off every fragment of



Sir John d'Aubernoun.



so brittle a substance as enamel. The subject is one which seems not undeserving of attention in connexion with the history and practice of artistic processes in our country, both on account of the few evidences that exist to shew that enamelling was practised in England, with any perfection, and also because enamel is usually applied to copper, brass being commonly considered incapable of sustaining the requisite degree of heat. The curious observer will therefore do well to ascertain, when any brass bearing traces of enamelled work comes under his notice, whether the metal employed in such cases be copper, or the usual hard kind of brass anciently termed latten, a mixed yellow metal of exceedingly hard quality, and which appears to be identical in composition with that now used for making cocks for casks or cisterns, technically called cock-brass.

A few observations on incised stone slabs must be appended to these remarks on brasses ; they are works of an analogous kind, the material employed alone excepted, and were probably executed by the same artists. Where a saving of expense was an object, the slab would often be preferred, but as it was far less durable than the brass, the incised slab, when used as part of the pavement, in the course of a few years was wholly defaced, and the number of existing specimens is small. Some indeed, which were elevated upon altar-tombs, still exist in a fair state of preservation, being frequently formed of alabaster, which was found in abundance in Derbyshire. Memorials of this kind are therefore most frequently to be found in the adjoining counties of Leicestershire, Staffordshire, Shropshire, and Cheshire. In the remote village church of Avenbury, Herefordshire, a remarkable incised slab has been preserved, which represents a knight in the mailed armour of the close of the thirteenth century, and cross-legged ; a memorial equally curious, and of the same period, exists at Bitton, near Bath, the cross-legged figure of Sir John de Bytton ; the head and hands are executed in low relief, the remainder of the figure being represented by incised lines. An early incised slab in Wells cathedral deserves notice ; it is the memorial of one of the bishops of Wells, a member of the same family de Bytton. Examples of later date are to be seen at Mavesyn Ridware, Blithfield, and Penkridge, in Staffordshire ; Grafton, in Northamptonshire ; Newbold on Avon, Whichford, and Ipsley, in Warwickshire ; Pitchford, Beckbury, and Edgmond, in Shropshire ; Brading, in the Isle of Wight ; and a very elaborate



specimen of large dimension exists in the *carnaria*, or charnel crypt, under the Lady chapel at Hereford cathedral. In France, memorials of this kind were very abundant, and the design was frequently most rich and elaborate: the greater number have now perished, but the curious drawings which are found in Gough's Collection, previously noticed, and preserved in the Bodleian Library, sufficiently shew how rich and varied was their character. A fine specimen, in fair preservation, which is now to be seen at the Palais des beaux Arts at Paris, has supplied the subject of a plate in Shaw's Dresses and Decorations; its date is 1350, and it presents a good example of the usual character of incised slabs, as they were formerly to be seen in profusion in the cathedral and abbey churches of France. It is no easy matter to obtain a satisfactory rubbing from an incised slab, and a good method of operation is still a desideratum. In most cases the surface of the slab is so weathered and carious, that the most careful rubbing with heel-ball or black-lead presents but an indistinct representation, for by these means every accidental cavity appears on the paper as clearly as the lines, and confusion is the result. Sometimes indeed the resinous compound, with which these lines were filled up, remains, and in such cases it is usually found to project slightly above the surface of the slab, so that the lines, if lightly rubbed over, appear black upon the paper. When the lines are very deeply cut, as is usually the case on the earlier incised slabs, a simple process, devised by the antiquaries of France, will be found effective. Paper, either wholly unsized, or sized in a very slight degree, is moistened with a sponge, and applied to the surface of the slab; it is then pressed into the cavities by means of a brush of moderate hardness, a hard hat-brush, for instance, or even the handkerchief will answer in most cases; if the paper should be broken by the pressure, where the cavities are deep, a second or third layer of paper may be placed on that part, and compacted together with paste or gum; care must be taken to preserve the paper in its place until the moisture has evaporated by the effect of the air or sun, and without much trouble a precise fac-simile or cast, will be obtained, which is not liable to be effaced by any subsequent pressure, but can only be destroyed by moistening the paper. This method is applicable for taking fac-similes of any sculptured ornament, the relief of which is not too great, and is more especially useful where an accurate

representation of an inscription is required. It is even practicable, by varnishing the paper with a spirituous solution of lac, to obtain from it a cast in plaster of Paris; such simple and ingenious processes are invaluable to those who know the importance of minute accuracy in their researches, and furnish authorities for reference, which no drawing or transcript, however carefully made, can ever supply. ALBERT WAY.

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## ILLUSTRATIONS OF DOMESTIC ARCHITECTURE,

### FROM POPULAR MEDIEVAL WRITERS.

HITHERTO the purely literary monuments of the middle ages have been little used for the illustration of architectural antiquities, in spite of the interesting materials which they furnish, more especially for domestic architecture, of which we have so few existing remains of an earlier date than the fifteenth century. The literary monuments of the middle ages are varied and numerous, and we may form them into a series of short articles, arranging them according to dates, so as to preserve the historical order of the variations in style, and according to the class of literature to which they belong, which will keep distinct the architectural monuments of each order of society. At present, I propose to take the *Fabliaux*, or popular metrical tales, which belong in date exclusively (or nearly exclusively) to the thirteenth century, and which describe the domestic manners of the middle and lower orders of society. The subjects of the fabliaux (which are written in French and Anglo-Norman) are chiefly low intrigues, which, from their nature, give us an insight into the arrangement of the dwellings of the peasantry and *bourgeoisie*.

The common name for a house was a *manor* (Fr. *manoir*, Lat. *manerium*, from *manere*), without any apparent distinction of character or dimensions. In the *Diz dou souerelain* (Meon.

tom. i. p. 318), the house of the burgher (*bourgeois*) is described by this title:—

Jà Dien plasee ce soit voir  
Que vous vandiez nostre *manoir*.

In the fabliau *Du bouchier d'Abbeville* (Barbazan, iv. 1), the house of the priest is called a *manor*—

Venuz est au *manoir* le prestre :

while in the fabliau *Du vair palefroy* (Barbazan, i. p. 164.) the same term is applied to the residence of a knight, which appears by the context to have been rather what we should now call a fortified manor-house than a baronial castle:—

— avoit la seue forterece  
De grant terre et de grant richece ;  
Deus liues ot de l'un *manoir*  
Jusqu' à l'autre.—

At the period of which we are speaking (the thirteenth century) the houses of the people had in general no more than a ground-floor, of which the principal apartment was the *aire*, *aitre*, or hall (*atrium*), into which the principal door opened, and which was the room for cooking, eating, receiving visitors, and the other ordinary usages of domestic life. Adjacent to this was the chamber (*chambre*), which was by day the private apartment and resort of the female portion of the household, and by night the bed-room. We might give many extracts shewing the juxtaposition of the chamber and the hall. In the fabliau *D'Auberée* (Jubinal, Nouveau Recueil, i. p. 199), the old woman, visiting the burgher's wife, is led out of the hall into the chamber to see her handsome bed:—

Maintenant se lieva la dame,  
Et puis dame Auberée après,  
Qu'en une *chambre ilucques près*  
Enmedeus ensamble en entrerent.

And when the lady has taken refuge with *Dame Auberée*, who holds a much lower rank in society and is represented as very poor, she takes her in the same manner out of the hall into her chamber:—

Lors l'a menée por couchier  
En une *chambre, iluec de joste*.

Strangers and visitors generally slept in the hall, beds being made for them apparently on the floor. In the fabliau *Du*

*bouchier d'Abberville* (quoted above), the butcher sleeps in the hall, which is only separated from the chamber in which the priest and his mistress sleep by a door, and he lifts the latch to enter the chamber and take leave of his hostess in the morning :—

En la chambre, sanz plus attendre,  
Vint à la dame congié prendre :  
La clique sache, l'uis ouvri.

In the fabliau *Du munier d'Arleux* (printed separately by M. Michel), they make a bed for the young maiden who is detained all night, in the hall beside the fire:—

Quant orent mangié et beu,  
Li lis fu fais delés le fu  
U la meschine dut couchier.

Sometimes, however, the whole family appear to have made their beds indiscriminately with strangers in the hall, although both sexes slept naked, for there was little delicacy of manners at this period. The story of two French fabliaux analogous to Chaucer's *Reves Tale*, turns on this indiscriminate position of the beds in the hall. The house was in general very much exposed. In the fabliau *Du clerc qui fu repus deriere l'escrin* (Meon. i. 165), a man enters the hall, and seeing no one there, boldly knocks at the chamber door. In the fabliau *Du meunier d'Arleux*, the outer door of the hall is left unlatched at night, although a young maiden is in bed by the fire-side. In the fabliau *Du prestre crucifié* (Meon. iii. 14), the maker of crucifixes returning home at night, before he opens the door sees his wife and her gallant in the hall through a hole in the wall:—

A son hostel en est venuz,  
Par un pertuis les a veuz,  
Assis estoient au mengier.

In the fabliau *Des treces* (Meon. i. 343), the gallant enters by night through the window into the chamber in which the man and his wife are sleeping. In the fabliau *Du segretain moine* (Barbazan, i. p. 242), the monk takes liberties with the lady as they are seated by the fire in the hall, which she repulses because they are exposed to the view of those who pass on the road:—

Quar ge crieng que la gent nos voient  
Qui trespasent parmi la voie :  
En cele chambre m'en portez.



The chamber is here distinctly pointed out, as being adjacent to the hall. We may quote as another proof of this the fabliau *Des trois dames qui trouverent un anel* (Barbazan, iii. 220), where the lady in her chamber sees what is passing in the hall *par un pertuis*.

A stable was also frequently adjacent to the hall, probably on the side opposite to the chamber or bed-room. In the fabliau of *Le povere clere* (Meon. i. 104), the same story as Dunbar's tale of the Friar of Berwick, when the miller and the clerk, his guest, knock at the door of the miller's house, the wife urges the priest, who is with her in the hall, to hide himself in the stable (*croiche*):—

Esloitez vos tost et muciez  
En cele croiche . . .  
Tantost en la croiche s'elance.

From the stable the priest looks into the hall through a window, which must have been in the partition wall:—

Et il m'aquialt à esgarder  
Tot autresin comme li prestres  
Qui m'esgarde des fenestres  
De cele creche qui est là.

Behind the house was the *court* or *cortil*, which was surrounded by a fence, and included the garden, with a *bersil* (or sheep-cot), and other out-houses. The back door of the hall opened into this court. In the *Diz dou soucretain* (Meon. i. 318), the gallant comes through the court, and is let into the hall by the back door. In the fabliau *Du prestre et d'Alison* (Barbazan, iv. 427), a woman is introduced into the chamber by a false or back door, whilst the hall is occupied by company:—

En une chambre, qui fu bele,  
Mist Herculoz Aelison,  
Par uns fax huis de la maison.

The arrangements of a common house in the country are illustrated by the fabliau *De Barat et de Haimet* (Barbazan, iv. 253). Two thieves undertake to rob a third of "a bacon" which he (Travers) had hung on the beam or rafter of the hall:—

Travers l'avoit à une hart  
Au tref de sa meson pendu.

The thieves make a hole in the wall by which one enters,

without waking Travers or his wife, although the door of their chamber was open. The thief who had entered

Rampa tant de banc en astel,  
Qu'il est venuz au hardeillon  
Où il vit pendre le bacon.

The whole description leads us to suppose the house in this instance to have been built chiefly of wood. Travers, now disturbed, rises from his bed, goes from his chamber into the hall and thence direct into the stable. After he has recovered his bacon and while he is boiling it over a fire in the hall, the thieves come and quietly make a hole in the roof to see what is going on below:

Puis est montez sor le toitel,  
Si le descuevre iluec endroit  
Là où la chaudiere boloit.

The houses of knights and gentlemen seem to have consisted frequently, at this period, of the same number and arrangement of apartments. In the fabliau *Du sot chevalier* (Barbazan, iv. 255), a party of knights overtaken by a storm seek shelter at the residence of the knight who is the hero of the tale: they pass through the court or garden to reach the house:—

Atant sont en la cort entré,  
Puis sont venu en la meson  
Où li feus ardoit de randon.

This was the hall, where they stopped and where dinner was served; after which beds are made there for them, and the host and his lady go to sleep in the chamber, which is separated from the hall only by a doorway:—

Ainz qu' il aient le sueil passé.

During the night, the knight comes from his chamber into the hall to seek a light; which leads to the denouement. Even in the castellated buildings the bed-chambers appear to have been frequently adjacent to the hall; in the fabliau of *Guillaume au faucon* (Barbazan, iv. 407), William enters first the hall, and goes out of it into a bed-chamber, where—

—la dame seule trouva;  
Les puceles totes ensamble  
Erent alées, ce me sanble,  
En une chambre d'autre part—

that is, as appears by the sequel, on the other side of the hall.

The passages hitherto adduced relate to the more humble of the two classes of dwellings of the middle and lower ranks of society. The second class, which belonged to richer persons, differed from the former only in having an upper floor, commonly termed a *soler* (*solarium*, probably from *sol*). In the fabliau *D'Estourmi* (Barbazan, iv. 452), a burgher and his wife deceive three monks of a neighbouring abbey who make love to the lady: she conceals her husband in the *soler* above, to which he ascends by a flight of steps:—

Tesiez, vous monterez là sus  
En cel solier tout coïement.

The monk, before he enters the house, passes through the court (*cortil*), in which there is a sheep-cot (*bercil*). The husband from the *soler* above looks through a lattice or grate and sees all that passes in the hall:—

Par la treillie le porlingne.

The stairs appear, therefore, to have been outside the hall, and there seems to have been a latticed window looking from the top of the stairs into it. The monk appears to have entered the hall by the back-door, and the chamber is in the story shewn to be adjacent to the hall (as in houses which had no *soler*), on the side opposite to that on which were the stairs. When another monk comes, the husband hides himself under the stairs (*souz le degré*). The bodies of the monks (who are killed by the husband) are carried out *parmi une fausse posterne* which leads into the fields (*aus chans*).

In the fabliau of *La Saineresse* (Barbazan, iii. 452), a woman who performs the office of bleeding comes to the house of a burgher, and finds the man and his wife seated on a bench in the hall:—

En mi l'aire de sa meson.

The lady says she wants bleeding, and takes her up stairs into the *soler*:—

Montez là sus en cel solier,  
Il m'estuet de vostre mestier.

They enter and close the door. The apartment on the *soler*, although there was a bed in it, is not called a chamber, but a room or saloon (*perrin*):—

Si se descendent del perrin,  
Contreval les degrez enfin  
Vindrent errant en la maison.

The expression that they came down the stairs and *into the house* shews that here also the staircase was outside.

In another fabliau *De la borgoise d'Orliens* (Barbazan, iii. 161), the burgher comes to his wife in the disguise of her gallant, and the lady discovering the fraud locks him up in the *soler*, pretending he is to wait there till the household is in bed :—

Je vous metrai privéement  
En un solier dont j'ai la clef.

She then goes to meet her *ami*, and they come from the garden (*vergier*) direct into the *chambre*, without entering the hall. She tells him to wait there while she goes *in there* (*là dedans*) to give her people their supper :—

Amis, fet-cle, or remaindrez  
Un petit, et çï m'atendrez ;  
Quar je m'en irai là dedens,  
Por fere mangier cele gens.

She then goes into the hall :—

Vint en la sale à sa mesnie.

She afterwards sends her servants to beat her husband, pretending him to be an importunate suitor whom she wishes to punish : “ he waits for me up there in that room : ”—

Là sus m'atent en ce perin.

Ne souffrez pas que il en isse,  
Ainz l'acueillier al solier haut.

They beat him as he descends the stairs, and pursue him into the garden, all which passes without entering the lower apartments of the house.

The *soler* or upper part of the house appears to have been considered the place of greatest security—in fact it could only be entered by one door, which was approached by a flight of steps, and was therefore more easily defended. In the beautiful story *De l'ermite qui s'accompagna à l'ange* (Meon. ii. 216), the hermit and his companion seek a night's lodging at the house of a rich but miserly usurer, who refuses them admittance into the house, and will only permit them to sleep under the stair-case, in what the story terms an *auvent* or shed. The next morning the youth (*vallet*) goes up stairs into the *soler* to find the usurer, who appears to have slept there for security :—

Le vallet les degrez monta,  
El solier son hoste trova.



The soler appears also to have been considered as the place of honour for rich lodgers who paid well. In the fabliau *Des trois avugles de Compiengne* (Barbazan, iii. 398), three blind men come to the house of a burgher, and require to be treated better than usual. He shews them up stairs :—

En la haute logis les maine.

A clerk, who follows, after putting his horse in the stable, sits at table with his host in the hall, while the three guests are served “like knights” in the soler above :—

Et li avugle du solier  
Furent servi com chevalier.

It may be observed that a stable was a necessary part of a common house, because at this period all householders were in the habit of letting or giving lodging to travellers, who generally came on horseback.

By the kindness of the Rev. Lambert B. Larking, vicar of Ryarsh in Kent, I am enabled to illustrate the foregoing extracts by a sketch of the manor-house of a country gentleman of the thirteenth century. It is represented on a seal in a perfect state of preservation attached to a deed by which William Moraunt grants to Peter Picard an acre of land in the parish of Otteford in Kent. It is dated in the month of June, 56 Hen. III. (i. e. June, 1272). The inscription is S. WILLELMI MORAVNT. The door, which is probably that which led to the hall, is represented apparently as opened outwards. It is altogether a curious illustration of early domestic architecture.



In the fabliau *Du vair palefroy* (Barbazan, i. 164), we have a picture of the castellated manor-house of a wealthy knight. A young knight who had spent his substance, who lived at no great distance, was in love with the rich knight's daughter, but was not allowed to have access to her. The “manor” in which the lady was confined was built on a rock adjacent to a forest. The court, or garden, was large and was surrounded by a foss, lined inwardly with a fortified defence which appears to have been a thick hedge of thorn (*espinois*), strengthened in ex-

posed parts with planks. The entrance was by a gateway and drawbridge :—

Mès molt estoit granz li defoiz,  
 Quar n'i pooit parler de près :  
 Si en estoit forment engrès  
 Que *la cort* estoit molt fort close.  
 La pucele n'ert pas si ose  
 Qu'ele de la porte issist fors ;  
 Mès de tant ert bons ses confors  
 Qu'a lui parloit par mainte foiz  
 Par *une planche* d'un defoiz.  
*Li fossez* ert granz par defors,  
*Li espinous* espès et fors,  
 Ne se pooient aprochier :  
*La meson* ert sor un rochier,  
 Qui richement estoit fermée ;  
 Pont leveis ot a l'entrée.

The young knight goes to the “manor” of his uncle, and for the sake of *privacy* they enter a “lodge” over the gateway :

En une loge sor la porte  
 S'en sont alé privéement,  
 Son oncle conta bonement  
 Son convenant et son afere.

In the sequel the *vair palefrois* carries the lady to the “manor” where the young knight lived. This manor was surrounded by water, and a bridge led to the gateway. The watchman, who was “above the gate,” was sounding his horn to announce day-break, when he heard the horse on the bridge ; he then descended and challenged the rider from the door :—

— la guete ert desus la porte,  
 Devant le jor corne et fretele.  
 Cele part vait la damoisele ;  
 Droit au recet en est venue.

. . . . .  
 Ainz li palefroiz de sa voie  
 N'issi, si vint desus *le pont*  
 Qui sist *sor un estanc parfont* :  
*Tout le manoir avironoit* ;  
 Et la guete qui là cornoit  
 Oi desus le pont l'effroi  
 Et la noise du palefroiz

Qui maintes foiz i ot esté.  
 La guete a un pou aresté  
 De corner et de noïse fere :  
 Il descendi de son repere,  
 Si demanda isnelement  
 Qui chevauche si durement  
 A iceste eure sor cest pont.

Not satisfied with the answer of the lady, the watchman looks through a hole in the *poterne* (or smaller door for the admission of foot passengers), and recognises the palfrey :—

Il met ses iex et son viaire  
 A uns partuis de la poterne.

He then goes to the chamber of his lord to tell him what he had seen. The young knight hastily covered himself in a *surcot*, and came to the gate, which was opened to the stranger, who at first did not recognise her lover, but asked courteously for a night's lodging :—

Sire, por Dieu ne vous amuit,  
 Lessiez moi en vostre manoir,  
 Je n'i quier gueres remanoir.

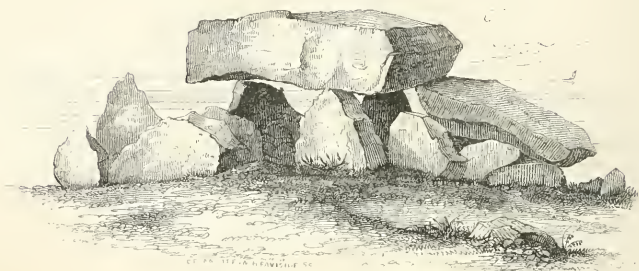
In the morning the knight takes the lady "into his court and his chapel," by which it would seem that the chapel was entered from the court, and was perhaps on the opposite side to the house, and he calls his chaplain, who marries them :—

A lendemain quant il ajorne,  
 Dedenz sa cort et sa chapele  
 Venir i fet la damoisele.

I now quit this class of literary compositions; the long metrical romances of the same period describe the interior economy of the larger baronial castles, and will probably furnish materials for a future article.

T. WRIGHT.

## ON THE PRIMEVAL ANTIQUITIES OF THE CHANNEL ISLANDS.



The Trepied on Catiococ.

THE cromlechs of the Channel Islands, from whose enclosures, intermixed with the vestiges of mortality, have been obtained a variety of stone instruments, well adapted to the necessities of a rude and simple people inhabiting the wilds of a primitive country, vary in their arrangement and construction precisely in the same manner as has been observed in other countries.

It has been remarked that several of them are placed nearly east and west; this is often the case in these islands as well as in France, but whether from accident or design, it is difficult to decide: many in Brittany are due north and south; two out of three at L'ancrese in this island, are also in that position; and in the plain in the island of Herm, one due east and west is only 30 feet distant from another north-west and south-east; with this exception, all the *large* cromlechs, in Guernsey at least, are placed east and west.

The general shape and position of the stones differ in no respect from those of other countries, except in size and material. Large and ponderous granite blocks, supported on massive props, (usually placed with the smaller ends downward,) constitute this lonely chamber of the dead. Occupying the interstices of the props are found smaller stone works, so wedged and adapted as to prevent the falling in of the ground, or tumulus, which accompanies the sepulchre. A large circle of single upright stones planted at uniform distances from each other, and from the *first stones* laid down, completes the structure under consideration. A slab, or a flat



pavement, is often seen beneath the deposit within it, and where such is wanting, I have usually remarked a firm, clean, and level base. All these slight differences of construction may frequently be accounted for, from circumstances occasioned by the localities where they exist. It has been customary to give different appellations to these structures, according to their shape and form, or agreeably to the hypothesis endeavoured to be maintained. From the foregoing observations it will be easily perceived, that whether the cromlechs partake of the circular or square form, or are directed either east or northward, their design remains the same. I may, however, further state, as regards the object intended, that several simple circles of stones of small dimensions, which would have constituted the hardic circles of the poets, have been opened in these islands, and have presented in like manner the mixed remains of our species, with rude works of art.

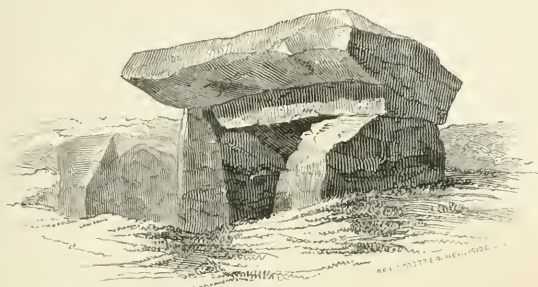
The fine and interesting monument of primeval architecture, once *consecrating* the island of Jersey, was formed of a circle of small cromlechs, with a covered avenue leading into the interior. The one now existing on the hill at the Couperon in that island, is of a rectangular form, and has not yet been accurately examined. The early people whose memorials we are investigating, occupied these countries during a long series of years. On this ground among others we may account for many of the variations observable in their constructions. The description of one cromlech might, *prima facie*, be considered as a type of all such structures; but in the present state of our knowledge it is necessary to give these particulars, as they tend to elucidate a subject on which so much has yet to be learnt. The period we have assigned to their construction, involving the manners and customs of an early race, requires every little fact to be noted, every detail to be given, during the exploring of those few remains which have escaped the ravages of time for our contemplation. With this view it has been my practice on approaching a locality intended to be examined, to proceed with caution. An accurate plan and sketch are taken of such appearances as present themselves *before* working. All the undulations of the surface near the spot are observed; a slight ascent of a few inches towards the suspected site has often proved a valuable indication, and tended to confirm the question of a recent or

primeval disturbance of the original ground; a dry or barren portion of land has often pointed to a shallow depth of soil, resting over a concealed grave or catacomb. These few remarks are added to those already made in the first part of these observations, intended for the use of the student<sup>a</sup>.

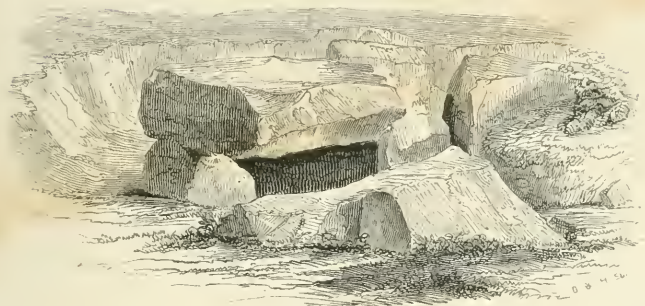
It may be safely imagined that during the period when the Danes and Northmen issued from their haunts, spreading dismay and terror over the lands on either side of the British Channel, and when they extended their rapine around the shores of ancient Gaul, that the "moraye" or "place of the dead" became, as in more modern times, an object of their diligent search for those treasures which might have been therein deposited. These, like the tombs of the east, fell a prey to their rapacity; destruction of their more friable contents followed, all that was valuable was removed, and this may account for the few substances which have been discovered entire, and shews why so many fragments are now found strewn exteriorly, immediately beneath the surface. These devastations may have been begun by the Romans, or by those nations which replaced the original inhabitants of Western Europe. Roman coins are not unfrequently found mixed with the ancient Gaulish, in the vicinity of these localities; but the original deposit contains no trace of metal, as far as my observations have extended. The absence of these memorials of the dead in the neighbourhood of large towns, may be attributed to the increase of population and civilization, their gradual removal keeping pace with improvements, or the agricultural clearing of the ground. Even in the Channel islands many have disappeared. The Rev. Mr. Falle, who wrote in the year 1734, mentions that many were observable in his day. Another writer, quoting a MS. which belonged to James II., now in the Harleian Collection, entitled "Cæsarea," states "there are in Jersey about half a hundred of them." Mr. Poingdestre, formerly Lieutenant Bailiff of Jersey, says that he "found about fifty collections of *stones* in that island," and he "reckoned only those which were *visible* above ground." It is a painful statement now to make, that not more than five or six monuments of this ancient period can be enumerated, including that curious and extraordinary arrangement of stones and cromlechs, which in a moment of enthusiasm and loyalty, was voted and presented to General

<sup>a</sup> Vide No. II. page 142.

Conway, then Governor of the island, and which were afterwards absurdly erected in his park, near Henley-upon-Thames, where they stand a monument of exile and mistaken liberality.



South view of a small Cromlech at L'ancresse.



South view of the Cromlech at La Mare aux Mauves, L'ancresse.

The two small cromlechs here represented, are both on the plain of L'ancresse in Guernsey; they consist of props and capstone, and have their openings to the southward; several portions of earthen vessels, celts, and arrow-points, were discovered in them in 1838; the quality of the pottery was of a finer description in several instances than that of the large cromlech on the hill near them. The stone celts found were so placed among the contents as to preclude the possibility of their having had any handles, or of their being attached and fixed, as has been supposed; none are *perforated*, as mentioned by Mons. Mahé, neither do they seem conveniently made for being fixed into a frame, as supposed by other authors; the high state of polish they possess disqualifying them for being thus held. Their very perfect and symmetrical shape and smooth surfaces, would indicate that

they were used in the hand for cutting purposes, and as attempts at *ornament* are discoverable on several of those of Guernsey, it cannot be doubted that they had some particular and distinct use. The polished edge renders them capable of being admirably adapted for flaying animals, and perhaps used afterwards for cutting the green hide into thongs and cordage.

That they may have been used for a variety of purposes may be well conceived amongst a people apparently deprived of metal implements. The heavy wedge-shaped celt most probably was used for hewing down trees, and the splitting of timber into planks; indeed those splendid stone celts found in Scandinavia seem to have been formed for that end, and adapted with a great degree of art for this purpose.

The term "celt," applied to this instrument, however admissible to a stone or flint-cutting tool, should be restricted to it; the metal ferrule, with a small ring attached to one side, requires another appellation; the use of this last has been also a matter of conjecture among collectors. If these were fixed in a straight or crooked handle, as proposed by some, it would render them unfit for use, and equally inconvenient for making a stroke in the manner of a chisel. "*La petite hache en cuivre*," is a term designating this instrument in France. No less than eighty of these were found some years since in the parish of La Trinité in Jersey; a few were also discovered on the common lately brought into cultivation in the island of Alderney. After examining the cutting edge of these weapons, I could not observe much wearing away by use, and the manner of fracture of some of them would rather denote their having been broken in combat or by violence. The small ring attached to each may have been for the convenience of transport or attachment. The elegant spear-head of bronze, found also with them in Alderney, could scarcely be used indiscriminately for the same purpose, but if fixed to the end of the lance as a ferrule, they would deal out a deadly blow on a horse, or armed foe.

About one hundred stone celts have been picked up from time to time in Guernsey, where they are, as every where else, called "thunder-bolts," or in the dialect of the country, "*coin de foudre*." They vary in size from that of 1 to 13 inches, and are most commonly made of fine-grained stones. Out of fifty in my cabinet only six are of flint, the rest are of jade or



choloritic rock, serpentine and primitive greenstone, agate and porphyry, quartz and prehnite, and two or three are of syenite. The stone hatchets or axes, intended to be supplied with a handle, are perforated, and are beautifully shaped and polished. These latter instruments denote a higher state of civilization, but as they have been found in or near the Pouquelayes of this island, they must be considered as of the primeval period. In the cromlechs here described were also found gritstones, fitted for setting and polishing these stone instruments.

Another large cromlech, known by the name of L'autel Du Tus, or De Hus, stands upon a rising ground near the district called "Paradis." The fine elevated block of granite which covers the western end is conspicuously seen from a distance on the side of the high road. The interior in form resembles (although at present it is in a less perfect state) the celebrated cromlech in the isle of Gavr' Innis in the Morbihan. The total length is about 40 feet, but the east end near the road is abruptly stopped by a large stone, which probably once was placed on the adjoining props: if so, some portion of the end was destroyed in making the road. The western chamber of Du Tus, covered by three capstones, is about 16 feet square, or nearly double the size of that at Gavr' Innis; from this space it narrows into another chamber, formed by the lateral props, which is 11 feet in length by 9 feet wide; here several upright stones traverse the end, separating it from another chamber also 11 feet long; adjoining the two last compartments, on the north side, is attached another, 8 feet by 7. The shape of this cromlech corresponds with the one above mentioned, and it is not difficult to perceive the additions which have been made to the first, or western chamber, from the period when it stood in the centre of the surrounding circle, which is nearly 60 feet in diameter. I think it may be fairly conjectured from the examination here made, that the lengthened form of the tumulus which covers that of Gavr' Innis, denotes also additions to the original structure, and the *steps* lying across the "avenue" shew the divisions of the chambers, as in Guernsey. The western chamber, opened by me in 1837, was found much disturbed, and nothing but stony rubbish was met with.

The elevated and commanding appearance of the large granite capstone, which weighs many tons, and rises con-

spicuously above the rest, had made it an object of attraction, and doubtless it had been frequently ransacked. The human remains, pottery, and vessels, were discovered in the two long chambers, which form what has been termed the avenue to the main one. (Additional chambers would be more correct.) The third, or northern compartment, contained human remains of men, women, and children, with several vases, bone instruments, and a celt; but some of the pottery belonged to urns, of which portions had been found in other parts of the cromlech.

Great diversity of shape was here observed, as had been remarked at L'ancrese. Two of these urns are here represented—one apparently to hold liquid, the other food.



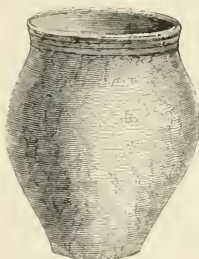
The cromlech represented at the head of this article is called “the Trepied,” a name sufficiently modern to denote the loss of its original appellation. It is of an oblong figure and was covered by three or four capstones, the principal of which remains in its place, the others have fallen in. Jars, human bones, and flint arrow-heads, were found in the interior. The character of the pottery bore a strong resemblance to that discovered in several places in the island of Herm, the urns usually being tulip-shaped, with a few markings and borders of irregular patterns, evidently done by the hand. In comparing these ornamental designs with those found at Du Tus, Le Creux des Fées, and at Carnac in Brittany, it was interesting to observe the same ideas and the same mode of producing the pattern. The streaks are in these instances made with a similar instrument, and universally an interrupted and *indented* marking; its frequent occurrence in the pottery of this period, induces the opinion that it was better calculated for the purpose of receiving the encaustum used. The *encaustic* borders on vases discovered at Carnac are more frequently met with in Brittany than with us, but we perceive the same design on both,

although from some accidental cause, the enamelling was not always completed.



The two vases here shewn are of similar clay, the plain one from the Trepied, that with markings from Du Tus ; these will serve as the type for the prevailing shape of the broad mouth urns found at Le Creux des Fées, and in several of the smaller cromlechs in Herm and Guernsey.

It is however proper to remark, that the scored patterns, with what is sometimes called the dotted, were more observed in the principal cromlech at L'ancrese than in any other, the clay being either merely impressed or cleanly cut out ; and these marks were found on that sort which bore the appearance of greater antiquity. At Carnae, amidst an abundance of pottery of the former quality, only one fragment of this last was discovered.



These urns were taken from the principal cromlech at  
u h



L'ancresse ; they are of the finer sort of clay, and appear entirely done by the hand without any mould or lathe.

The round and oval compressed clay-beads discovered at L'ancresse, as well as at Carnac, cannot but excite enquiry as to their use ; their size would render them inconvenient to be worn round the neck as ornaments, but if used only at the funeral rites, they would tend to express the feelings of the attendants on those mournful occasions, and, as we observe in the customs of other nations, they would be laid with the remains left in the sepulchre. Stone and bone amulets were also found with them ; the former are of serpentine, clay-slate, and lapis ollaris, and are known among the country-people as "*Les rouettes des Feêtaux* ;" these were worn, and perhaps believed to possess some preservative charm, as the amulet of after ages. A few beads of bone were also discovered.

The form and quality of the earthen vessels denote a very early attempt of that art which in other parts of the world had arrived at a high state of perfection. The vases of Greece and Rome possess all the qualifications to distinguish them from those of the Barbarians of the west. The very coarse material used by the latter, and the laboured devices seen on their sides, effected at the expense of much time and rude contrivance, convey to the mind those equally-laboured engravings on the war-clubs of the Indians of the Southern ocean, the similarity of the ornaments also producing the same conviction of the very primitive attempts at ornamental design. There is, however, enough left, amidst the mass of fragments of the pottery of this period, to mark an improvement in the taste of design, as well as in the quality of the clay used. Some of the Celtic pottery in my possession is scarcely inferior to some Roman jars discovered near Etaples in France, which may be dated about the period of the invasion of Britain by Cæsar.

The paucity of models and design may stigmatize the first occupiers of Britain and Gaul, but we must not lose sight of their simple state of life, the absence of luxury and ease, and the infancy of taste and genius ; a fair estimate may thus be formed of the primitive race of these countries, and it may be seen that they do not fall below the standard of the early inhabitants of Italy or Greece.

The cromlech situate on the promontory of Le Rée, named Le Creux des Feés, is open at the eastern end, through which



you enter into a fine chamber of 7 feet in height, covered by two blocks of granite, each 10 feet wide by 15 in length. At the entrance it is only 2 feet 8 inches wide, but increases to 11 feet within the interior, a row of upright stones on each side forming a passage leading into it; about midway was found a step across the avenue, but whether any separation once existed, so as to form an additional chamber, could not be determined. In exploring this in 1840, numerous jars and urns were discovered, a few bones and ashes were strewn about the floor, fragments of several vessels of good pottery were found, bearing the same designs as those of Carnac and other similar structures in the north part of Guernsey and Herm.

On another hill in the parish of the Vale, may be seen one remaining capstone, 13 feet long, by 6 wide, which, according to tradition, formed part of a celebrated cromlech of nine stones, perhaps the largest in these islands. The name by which it was known to our forefathers is significant of some property inherent or accidentally pertaining to some one of the stones composing this Celtic remains: "*La roche qui sonne*" was ascribed to it from the sound which issued from the hollow chamber beneath it, when struck on the surface. Urged by the value of the material, the former proprietor of this monument endeavoured to accomplish that which time and the elements had been unable to perform. The same year, however, his dear-bought temerity was arrested by his dwelling-house being destroyed by fire, and some of the inmates falling a prey to the devouring flames! This ill-fated coincidence has left an indelible impression on the minds of the country people, who relate the event, and the antiquary may rest assured that the remaining portion of this once venerated cromlech will be left for many years yet, to point to the spot where stood the mysterious "*Roche qui sonne!*" Under this capstone several vases were discovered in the lowest part, or primeval deposit, above which, however, a metal bracelet, in the form of a torques, as also one made of jet, were found. In this spot was a small coarse earthen vessel, not unlike a jug with one handle, being the only one of that description met with during our explorings in these islands!

The performance of superstitious rites and acts of devotion in or near Druidical remains may very properly be admitted, but it seems proper to limit these to certain spots and objects, and perhaps the Scriptural account of worshipping "stocks and

stones" may be very correctly applied to these nations in this dark era. On the plain of L'ancresse, in sight of three or four cromlechs, is a cairn of granite blocks, now much reduced in height, still called "La Rocque Belen" or Balan; a name too significant, and of too frequent occurrence in Celtic districts, to be overlooked. At a short distance from this spot is another object perhaps of former idolatrous veneration, retaining the title of "La Fontaine des Druides," not far from which, according to the late Mr. Joshua Gosselin, there was a fine rocking-stone, now destroyed. Such a variety of objects and localities, denoting remains associated with paganism, within a short distance from each other, can scarce be the effect of accident. The proximity of Christian chapels, built almost on the very site of these places in the first years of missionary exertions, is a fact which also deserves notice. The large cromlech and circle of Du Tus, or De Hus, is on the same hill as the first Christian chapel, built by St. Maglorius, on the then island of the Vale; and the spot on which the priest's house was situate, is called "Paradis," perhaps in contradistinction to the favourite haunt of the pagan worshipper, who still held some secret veneration for his former associations: nor is this a singular instance in these islands, for it may be seen that nearly all the first Christian establishments are near to those places which still retain Druidical remains.

The great variety of vessels usually discovered within these tombs, were intended to contain food and presents, as offerings to the manes of the dead; the abundant distribution of limpet shells throughout the cromlechs of the Channel islands, would in like manner lead to the same conclusion, this shell fish having been very generally used as food from the earliest period.

F. C. LUKIS.

## REMAINS OF SHOBDON OLD CHURCH, HEREFORDSHIRE.



Right Tympanum of the remains of the ancient Church of Shobdon.

THE negligence and archæological ignorance of the last century was much more fatal to our national monuments than even the religious excitement of the period which immediately followed the Reformation. The number of early buildings, especially churches, which were sacrificed to the love of novelty, was greater than we can easily conceive. It is one of the chief objects of the British Archæological Association to put a stop to this wanton destruction, and it is conceived that this object will be more effectually secured by spreading information and a taste for the monuments of the arts of former days, than by more direct interference, except in cases where the latter is necessary to stop immediate destruction. Many interesting antiquities have escaped the danger which threatened them from the contempt of our fathers; and not a few of them, concealed in remote rural districts, have not yet met the eyes of those who are able fully to appreciate them. It is to be hoped that our Journal will be the means of bringing many of these unobserved monuments into notice, and

with this feeling we invite our friends and correspondents to communicate drawings and descriptions of such remarkable and interesting monuments, ecclesiastical or civil, as may come under their observation.

The subject of the present paper can hardly be said to be an existing monument. Shobdon is a pretty village in Herefordshire, a few miles to the north-west of Leominster, the property of Lord Bateman. The ancient church was pulled down, (for what reason is totally unknown,) about the middle of the last century (in 1752), to give place to a new building, in which the old tower seems to have been preserved, though now almost hidden by the modern improvements. The old edifice appears to have been one of the most remarkable Norman churches in the island, and the late Lord Bateman was so struck with the singularity of its sculptured ornaments, that he caused the three principal arches to be carefully preserved and re-erected in his park, where they still remain.

The original church of Shobdon, to which these remains belonged, was built about the year 1141<sup>a</sup>, previous to which the only ecclesiastical building at Shobdon was a chapel of St. Juliana, constructed of wood, and dependant upon the neighbouring church of Aymestrey. Oliver de Merlimond, a Herefordshire knight, obtained the manor of Shobdon of the powerful lord of Wigmore, Roger de Mortimer, and having bought of the parson of Aymestrey his ecclesiastical rights over the district, he founded there a small priory, and built the edifice of which we are speaking to serve as the priory church. The fate of his monastic establishment was somewhat eventful; amid the feuds of the border the monks were driven from one spot to another until they settled at Wigmore and grew into a famous abbey<sup>b</sup>.

The remains of Shobdon church in their present state, which are interesting only as beautiful specimens of Norman ornamental sculpture, consist of three arches with their various appendages, and appear to have been reconstructed with tolerable exactness. The middle arch, which is much larger than the two others, was probably the one which sepa-

<sup>a</sup> The reasons for fixing this date are stated in the History of Ludlow and its Neighbourhood, by the writer of the present article, p. 95, (now in the course of publication.)

<sup>b</sup> Their history forms the subject of a curious narrative in Norman French, printed with a literal translation in the work just quoted.



rated the nave from the chancel. The two smaller arches, one placed on each side of the larger arch, were perhaps the two doorways of the original building. Two tympanums, each adorned with very bold and fine bas-reliefs, are also preserved, but they do not appear to belong to the two smaller arches, if we may judge from their present appearance. That on the right of the larger arch is represented in the cut (No. 1.) at the head of this article; it represents the Deity, seated within a round aureole or glory, supported by four angels. The left tympanum contains an allegorical group of figures. The pillars supporting the arches display an extraordinary richness of ornament, of the character of which some idea may be formed from the fragments given in our woodcuts: it consists of figures of men, animals, dragons, foliage gracefully arranged, elegant knotted work, and various kinds of tracery. Our specimens are all taken from the shafts of the middle or chancel-arch, which is supported by three pillars on each side. The first or outer pillar on the left-hand side (part of which is represented in the cut No. 2.) is a slender shaft of scroll-work, with a capital, on which is sculptured the dragon, which occurs so frequently in Anglo-Saxon and Anglo-Norman iconography. The next pillar (No. 3.) is ornamented with figures of men supposed to represent Welsh knights, arranged in couples and interwoven with tracery. Similar figures are found among the sculptures on the south door of the church of Kilpeck<sup>e</sup> on the southern



No. 2. First Pillar on the left of the large Arch of Shobdon Church.

<sup>e</sup> All the sculptures of this curious church are represented in their minutest details in Mr. G. R. Lewis's carefully-executed "Illustrations of Kilpeck Church." Mr. Lewis (whose talents as an artist are universally known and appreciated) has made

a complete series of drawings of the still more remarkable ornaments of the remains of Shobdon church, from which he has kindly permitted us to select the examples given in our article. It is his intention to publish them by subscription in the same

border of Herefordshire, and I am told that they are found on other monuments on the borders of Wales. The late Mr. Gage Rokewode called attention to the singularity of these figures as represented in the sculptures at Kilpeck, in a communication to the Society of Antiquaries in 1842<sup>d</sup>, and pointed out the remarkable character of the costume. In the figures at Kilpeck church, (built about 1135, and therefore contemporary with those at Shobdon,) the cap or helmet (a sort of Phrygian bonnet) is seen to more advantage than in those at Shobdon, from the circumstance of the heads being represented in profile. The rest of the dress is precisely the same, except that in the Shobdon figures it appears to be more ornamented, and that the knotted belts of the

knight of Kilpeck are wanting. The two figures at Kilpeck are armed respectively with a sword and a kind of mace: one of those represented in our cut has a club, and the other Shobdon knights have similar weapons. The close vests, trousers, and shoes, are very peculiar to these figures, and of rare occurrence elsewhere. Mr. Rokewode points out some resemblance between this costume and that of the ancient Britons, as described by old writers, and as represented on some of the Roman coins of the Britannic type. The resemblance is perhaps rather imaginary than real. The third or inner pillar of the large arch at Shobdon is much larger than the others: the ornaments of the one on the right side, of which a



No. 3. Figures of Welsh Knights, from Shobdon.

form as his work on Kilpeck, and we heartily wish that he may obtain a sufficient number of subscribers to enable him to put his design in execution. In a few years, these remains may have fallen into a hopeless

state of dilapidation. A good work on the architectural antiquities of the churches on the borders of Wales is much wanted.

<sup>d</sup> Printed in the *Archæologia*, vol. xxx. p. 62.

compartment is given in our cut No. 4, consists of a variety



No 4. Fourth Pillar on the right of the large Arch, Shobdon Church.

of knots and animals (chiefly birds) placed within medallions, which are joined together by faces of monsters. T. WRIGHT.

## ON THE MEDIEVAL ECCLESIASTICAL ARCHITECTURE OF PARIS.

[FIRST PERIOD.]

THE churches of Paris, as they now stand, afford a good school for studying the medieval architecture of the central part of France, in its various epochs; although, taken in their several details, they cannot be compared to many edifices in the cities of the adjacent provinces. Thus, for the architecture of the thirteenth century, although there are some exquisite buildings of that date in the capital, yet there are none to compare to the cathedrals of Chartres or Rouen: and the specimens of the Flamboyant style are far superior at



Rouen and Troyes to anything that Paris can produce. Nevertheless there is a complete series of buildings in Paris, from the time of the Roman emperor Julian, down to the days of Henri IV., in which all the various characteristics of medieval architecture may be studied, and from which a tolerably complete idea may be obtained of the main features of French ecclesiastical architecture in general.

Thus we have in this city the remains of the Palais des Thermes, once the residence of the Emperor Julian; the early portions of the abbey churches of St. Germain des Prés, and Montmartre, of the heavy Romanesque (*Romane*) period; and the later portions of the same buildings, with the earlier ones of Nôtre Dame, St. Julien le Pauvre, and St. Séverin, for the style contemporary with our earliest pointed; and then the later parts of the cathedral, with the Sainte Chapelle, equivalent to Salisbury; a blank occurs in the period corresponding to our Decorated, unless those portions of Nôtre Dame which were erected during the fourteenth century, may be considered as filling up the vacuum; and indeed it may be remarked that the complete pointed style, such as is developed in England at the east end of Lincoln cathedral, and in France at Amiens, is that which prevailed there until after the expulsion of the English in the fifteenth century, and the rise of the Burgundian or Flamboyant style. This latter style is well illustrated in Paris, from its earliest to its latest epoch, (being the French equivalent of our Perpendicular,) in the churches of St. Séverin, St. Gervais, St. Méry, St. Germain l'Auxerrois, &c. The style of the Rénaissance is most splendidly exemplified in the churches of St. Eustache, and St. Laurent, while there are numerous civil buildings from the Hôtel de Sens, and the Hôtel de Cluny, to the Tuileries, and the Hôtel de Ville, tending to complete the series for the portions extending from the end of the fifteenth to the middle of the seventeenth centuries.

If we were to extend our researches beyond the walls of Paris, so as to include the medieval edifices of a circle of ten miles radius, a series quite as interesting and nearly as rich as that of the capital itself, would be found; for it would comprise many valuable specimens of the Romanesque and early pointed styles, and would number among its treasures the abbey church of St. Denis, to which Paris has nothing to compare. Without, therefore, by any means intending to say



that the student of French medieval architecture should limit his enquiries to Paris (he should, as a matter of necessity, visit Caen, Rouen, Chartres, Strasburg, Bourges, &c. and that rich mine of architectural wealth, the southern and south-western portion of France), we would encourage any antiquarian visitor of the French metropolis to examine its medieval buildings, for he need not fear to obtain therefrom much valuable architectural information. For the aid of any such person we subjoin a few notes on the principal ecclesiastical edifices of Paris now remaining<sup>a</sup>.

ST. GERMAIN DES PRES.—This abbatial church ranks as the earliest of any now extant in Paris, although there are portions of decorations belonging to the church of Montmartre which are of a still more remote epoch. The deed of foundation was dated A.D. 550, and the buildings of the church with the abbey were finished A.D. 557, in which year the dedication was made by St. Germanus himself. The church and abbey were pillaged by the Normans in A.D. 845, 857, 858, and burnt in A.D. 861, 885. Although the church was not entirely destroyed, a new one was founded by the Abbot Morard, A.D. 1014, and this was finally completed and dedicated by Pope Alexander III., A.D. 1163. Of the original church a portion probably remains under the western tower, where a massive arch, low and perfectly plain, supports the eastern wall of that part of the edifice. The nave is most probably of the date 1014, and the choir of the final date of 1163. Nearly all the abbatial buildings, except this church and the abbot's lodgings (of the time of Louis XIII.), with the well-known monastic prison called L'Abbaye, have perished. The church is cruciform, with a circular east end, and a single aisle running all round. At the east end is a circular-ended Lady chapel, and chapels join on all round the aisles of the choir. Immediately to the east of the transept, on the northern and southern sides of the edifice, stood two lofty towers ending in spires, which were unnecessarily taken down by an ignorant architect within the present century, and are now only on a level with the walls of the church; at the west end a single tower, capped with a spire, is still standing. Considerable damage was done to the nave and transepts in

<sup>a</sup> The damage done at the Revolution was *immense*, but it fell more on conventual than on parochial edifices. Some of

the finest churches in the city were, however, then either destroyed or irreparably defaced.

the seventeenth century by alterations intended for improvements; and during the Revolution the church was exposed to destruction by worse enemies than the Normans, for the republican Commune turned it into a dépôt for saltpetre and other chemical products, and an accidental fire caused great damage to it. The edifice was, however, repaired after the Restoration, and is now about to undergo a farther and a more scientific restoration than it has ever yet received.

The nave is exceedingly plain, consisting of simple arcades with a clerestory above, and with round piers capped with rudely executed capitals. The ornaments on these capitals are generally allegorical representations of men and animals; but the original capitals are no longer *in situ*: they were so much dilapidated as to render the execution of new *fac-similes* indispensable, a task performed in a creditable manner. The ancient capitals are kept in the National Archæological Museum of the Palais des Thermes; all the arches are circular, perfectly plain. The choir possesses a triforium, with square-headed openings extending the width of each bay, but divided by a small shaft in the middle, and above are pointed equilateral windows. The capitals are here decorated in the most sumptuous variety of medieval taste, comprising every variety of beautifully executed foliage, birds, human heads amidst the leaves, and other devices, affording one of the richest specimens extant of the late *Romane* or rather *earliest pointed* style. Here the circular arch mixes freely with the pointed, and it is evidently a specimen of the transition from one system of curves to the other. The church was exceedingly rich in tombs of every description:—but few now remain,—and none of the medieval epochs. This is in many respects the most interesting church of Paris: and the most ample archæological information concerning it is to be found in Dom. Bouillard's History of the abbey, A.D. 1723.

MONTMARTRE.—This church, although outside the municipal walls of Paris, has always been so intimately connected with the capital that it may be considered as part of it, and more especially now that the military lines have included the hill of Montmartre within their circuit. The precise date of the earliest portion of the existing edifice is not clearly ascertained. It has been built over the spot where St. Denis was said to have been martyred, and it is known that a conventual establishment, with probably a chapel on the site of the pre-

sent edifice, existed there in the time of Louis le Gros. This monarch removed the monks to the church of St. Denis de la Chartre, and then founded a new convent for an abbess and sixty nuns in A.D. 1134. Pope Eugenius III., assisted by St. Bernard and Peter the Venerable, dedicated the new church in A.D. 1147, and this date tallies well with nearly all the portions of the church now standing: a few alterations in the vaulting of the nave were made in the fifteenth century. The abbatial buildings have nearly all been destroyed: the church itself consists of a nave and side aisles, and a small circular choir at the east end. The aisles also terminate in circular chapels. The oldest portions of the edifice are four Roman columns of fine marble, with capitals of the Debased style common to the Lower Empire, which were probably removed hither from a neighbouring temple of Mars that stood on the hill: two of these columns are at the west end of the church, and two at the entrance of the choir. On the capital of one at the west end, a cross has been cut. The nave possesses a triforium, until lately blocked up with human skulls and bones, and a mutilated clerestory above, the triforium and the capitals of the piers resembling closely those of St. Germain des Prés. The choir is of the purest early pointed style, but the capitals of the shafts in this and in the other parts of the building retain a character of an earlier period than that of their presumed execution. The whole of this edifice is to be thoroughly restored. Although its annals are sufficiently interesting in an ecclesiastical point of view, its monumental history seems always to have been rather poor.

ST. JULIEN LE PAUVRE.—This small church stands within the enclosure of the Hôtel Dieu, and dates from the early part of the twelfth century, though the precise year of its dedication is not known. Gregory of Tours speaks of a basilica as standing on this spot, but no traces of any building of so early a date as the sixth century are now to be met with. It consists of a central and single side aisles, all terminating in circular apses, with a clerestory continued above all the arcades of the central aisle and apse. The arches of the main piers are circular, and the capitals are of the same style as those of Notre Dame and St. Germain des Prés; the clerestory windows are pointed, and of much wider proportions than were usual in England at that period. At the east end of the church is a holy well.

ST. MARTIN DES CHAMPS.—Parts of the church of this immense monastic establishment,—particularly the side aisles and the eastern end,—are of the *Romane* style, and are probably of a date as early as the twelfth century; the major part of the edifice is, however, of the thirteenth, and the grand refectory, still standing, forms a chef-d'œuvre of the same century. It is known that a church, dedicated to St. Martin, stood here in the seventh century, but Henri I. rebuilt the whole, and Philip I. constituted it into a priory of Cluniac monks A.D. 1079. The church, now much degraded, is hard to be made out, from its being used as a magazine for the Ecole des Arts et Metiers, but the refectory has been appropriated as a school, and with its beautiful reading pulpit, and single row of slender shafts running down the middle of the apartment to support the vaulting, produces a most exquisite effect. The details are worked out with great care and delicacy.

NÔTRE DAME.—The earlier parts of this building, including the lower portions of the western front, the piers of the nave, choir, and aisles, date from the end of the twelfth century; and, though they are on the very limits of the circular and pointed styles, or rather associated with the latter, entitle the cathedral to be considered one of the earliest buildings in the capital. The high Altar was consecrated A.D. 1182. No description of this well-known edifice is necessary: it may be observed, however, that the character of this early portion of the architecture is very good, rich, and massive, and that the ornamental parts are executed with great taste and skill. A considerable portion of the edifice, indeed all that part which most strikes the unprofessional eye, is of the thirteenth century, and no small portion, especially towards the eastern end, of the fourteenth, some even as late as the fifteenth. It was a building that advanced very slowly towards completion. The whole is going to be carefully restored by the French Government, and some injudicious alterations made during the last and present centuries will be removed.



## Original Documents,

ILLUSTRATING THE ARTS, &C. OF THE MIDDLE AGES.

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### DESCRIPTION OF THE INTERIOR OF A CHAMBER IN A CASTLE.

THE following curious descriptive account of the interior of a chamber is taken from a manuscript of the fifteenth century in the Public Library at Cambridge, containing the metrical romance of Sir Degrevant. There is another copy of the same romance in the library of Lincoln cathedral, which furnishes a few variations. The rarity of such pieces gives considerable interest to this extract.

Ther was a ryal rooffe  
In a chaumber of loffe,  
Hyt was buskyd above  
    With besauntes ful bryȝth,  
All off ruel bon<sup>a</sup>,  
Whyȝth<sup>b</sup> oger<sup>c</sup> and parpon<sup>d</sup>,  
Mony a dere wrothe<sup>e</sup> stone,  
    Endentyd and dyȝth.  
Ther men myȝth se, ho that wolde,  
Arcangeles of rede golde<sup>f</sup>,  
ffytly mad of o<sup>g</sup> molde,  
    Lowynge<sup>h</sup> ful lyȝth;  
With the Pocalyps of Jon,  
The Powles Pystoles everychon,  
The paraboles of Salamon,  
    Payntyd ful ryȝth.

<sup>a</sup> This term is mentioned in Sir Thopas and the ballad of Thomas of Ercildoun as the material of a saddle; and in the Tournament of Tottenham as having ornamented the head-dress of Tibbe. Its precise meaning does not seem to be known; but it is explained by Scott to be "the round bone of the knee."

<sup>b</sup> With.

<sup>c</sup> Ogee mouldings. See Prof. Willis's Architectural Nomenclature, p. 11.

<sup>d</sup> A stone through a thick wall which

shews both ends. In Craven, a thin wall, the stones of which are built on the edge, is called a *par-point*: in Scotland, a wall in general, and in Aberdeenshire the parapet of a bridge, is called a *parpane*. See Jamieson, *supp.* in v.

<sup>e</sup> Wrought with great pains.

<sup>f</sup> This probably refers to the carved corbels.

<sup>g</sup> One.

<sup>h</sup> Shining.

And the foure gospellores,  
 Syttyng on pyllores;  
 Hend<sup>i</sup>, herkeneth and heres,  
     Gyf hyt be ȝoure wyll.  
 Austyn and Gregory,  
 Jerome and Ambrose,  
 Thus the foure doctores  
     Lystened than tylle.  
 Ther was purtred<sup>k</sup> in ston  
 The fylesoferes everychon,  
 The story of Absolon,  
     That lykyd full ylle;  
 With an orrelegge<sup>l</sup> one hyȝth  
 To ryng the ours at nyȝth,  
 To waken Myldore the bryȝth,  
     With bellus to knylle.

Square wydowes of glas,  
 The rechest that ever was,  
 Tho moyneles<sup>m</sup> was off bras,  
     Made with menne handes;  
 Alle the walles of geete<sup>n</sup>,  
 With gaye gablettes<sup>o</sup> and grete,  
 Kyngges syttyng in their sete  
     Out of sure<sup>p</sup> londes.  
 Grete Charles with the crounne,  
 Syre Godfray the Boyloune,  
 And Arthur the Bretoune,  
     With here bryȝt brondes<sup>q</sup>.  
 The floure was paned<sup>r</sup> overal  
 With a clere crystal,  
 And overe keveryd<sup>s</sup> with a pal<sup>t</sup>,  
     Afflore<sup>u</sup> where she stondes.

Hur bed was of aszure,  
 With tester and celure<sup>x</sup>,

<sup>i</sup> Courteous people.

<sup>k</sup> Pourtrayed.

<sup>l</sup> A clock. This is a curious notice of a domestic clock at an early period. For further particulars on early clocks, see Barrington's paper in the fifth volume of the *Archæologia*.

<sup>m</sup> Mullions.

<sup>n</sup> Jet.

<sup>o</sup> Ornamented canopies or niches.

<sup>p</sup> Several.

<sup>q</sup> Swords.

<sup>r</sup> Variegated.

<sup>s</sup> Covered.

<sup>t</sup> Rich cloth.

<sup>u</sup> On the floor.

<sup>x</sup> Canopy.

With a bryȝt bordure,  
 Compasyd ful clene ;  
 And all a storye at hit was  
 Of Ydoyne and Amadas,  
 Perreye<sup>r</sup> in ylke a plas,  
 And papageyes<sup>z</sup> of grene.  
 The scochenes<sup>a</sup> of many knyȝt  
 Of gold and cyprus was i-dyȝt<sup>b</sup>,  
 Brode besauntes and bryȝt,  
 And treweloves<sup>c</sup> bytwene ;  
 There was at hur testere  
 The kynges owne banere ;  
 Was nevere bede rychere  
 Of empyrce ne qwene !

This romance, which contains several curious passages relating to the manners of the fourteenth century, will shortly be published by the Camden Society, with the variations afforded by the copy in the Lincoln manuscript.

J. O. HALLIWELL.

<sup>r</sup> Jewelry.

<sup>z</sup> Parrots.

<sup>a</sup> Escutcheons.

<sup>b</sup> Prepared, worked.

True-love knots.

# PROCEEDINGS OF THE CENTRAL COMMITTEE

OF THE

British Archaeological Association.

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JUNE 25.

Mr. C. R. Smith stated that the Council of the Numismatic Society had authorized him to present to the Association a complete set of the Proceedings of the Society, 4 vols. 8vo. London, 1836—44.

Mr. Manby exhibited two Roman bronze swords, found near the Roman wall in Northumberland, and a Norman sword found in the Thames, opposite the new houses of parliament.

Mr. Wright read a note from Mr. John Virtue, of 58, Newman-street, accompanying an exhibition of two fragments of Roman red pottery, an ivory knife-handle, an earthen jar and a glass bottle of the middle ages, an abbey counter, and a piece of "black money," stated to have been discovered, about two years since, with a quantity of the red pottery, and a considerable number of gold, silver, and copper coins, during the formation of the Dover railway, at the depth of about 17 feet from the surface of the ground, in the immediate vicinity of Joiner-street, London Bridge.

Mr. C. R. Smith exhibited a spur and fibula in bronze, the property of Mr. Joseph Warren, of Ixworth, Suffolk. The spur is of the kind termed "prick-spur," but differing from the Norman (to which this term is usually applied) in form, size, and general character. It is ornamented and studded with small stones, or rather coloured pastes. The ends to which the leathern straps were fastened are fashioned into the shape of animals' heads. It was found at Pakenham, a village adjoining Ixworth. The fibula is cruciform, and four inches in length, the upper and lower parts terminating in grotesque heads. It was found at Ixworth. These two objects are considered to be either Saxon or Danish. The spur is an extremely rare specimen; the fibula is of a kind common to the counties of Norfolk, Suffolk, and Northampton, but in the southern and western counties is not frequently met with.

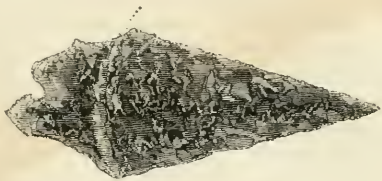
Mr. Smith then read the following communications from Mr. Thomas Bateman, jun., of Bakewell, Derbyshire:—

"In making a plantation north of Kenslowe wood, near Middleton, on the 19th of May, 1828, the labourers discovered in a natural fissure in the rock some human teeth and bones, mixed with bones of rats and other animals, amongst others a boar's tusk, all of which are now in my possession. Thinking that by making a better search something else might be discovered, in April, 1844, I cleared all the soil out of the fissure, and found amongst it some more human



bones, which indicate the skeleton to be that of a female, also a large quantity of animal bones, amongst which was the skull either of a wolf or large dog. From the absence of any urn or other article, it is questionable if this can with propriety be styled a barrow, but from the fact of the discovery of human bones I have thought it worthy of record.

"On the 6th of May, 1844, I opened a barrow called Moot Lowe, situated in a rocky field of considerable elevation, about a mile south-west of Grange Mill. The barrow is about 15 yards in diameter, and about 4 feet higher than the surrounding field. We commenced cutting from the east side towards the middle, at about four yards from which we found, just under the turf, on the left-hand side of our trench, a large urn measuring about 16 inches in height, and 13 inches in diameter at the mouth; it is made of coarse and badly-baked clay, and is rudely ornamented with lines running in different directions. When found, it lay on one side, crushed to pieces from having lain so near the surface. I shall be able to restore it partially, when I shall make a drawing of it, which I will send you. Within the urn was a deposit of burnt bones, amongst which was a lance head, or dagger, of brass, measuring  $3\frac{1}{4}$  inches in length, with a hole at the lower end, by which it had been riveted or otherwise fastened into the handle; it has sometime been very highly polished. It is here drawn of the original size. It is remarkable that this is the only brass dagger that I can trace as being found in the Derbyshire barrows, although it is by no means uncommon to find them in the south of Eng-



land, as see Sir R. C. Hoare's *Ancient Wiltshire*, vol. i. Plates 11 and 28, where two are engraved, very similar to this one. A little nearer the centre of the barrow was a skeleton, with the knees drawn up, lying on some large limestones, but unaccompanied by articles of any kind. The ground in the centre of the barrow was at least four feet lower than the natural soil, and filled up with stones without soil, but nothing was found there. Dispersed amongst the soil, of which the barrow was in part composed, were found teeth of pigs and other animals, a small fragment of an urn, some chippings of flint, and a very few rat bones. About 400 yards from the foregoing barrow there was another small barrow, likewise called Moot Lowe, which was formerly opened by Mr. Gill, who (as I am informed) found some articles of gold there. There is now very little of the barrow remaining; however, I examined it on the 6th of May, and found a few human bones and teeth, which had evidently belonged to two skeletons, and a few animal bones also.

"On the 8th of May, 1844, I opened a barrow called Sliper Lowe, situated on Brassington Moor. It is about twelve yards in diameter, but very low, being raised scarcely more than a foot above the ground: it is probably reduced in height by having been ploughed over; indeed, I am pretty confident that such is the case, as we found human bones &c. scattered all over the surface of the barrow, just under the turf, and broken into small pieces, no doubt by being dragged about by the ploughshare. We cut trenches through it in different directions, and found that it was raised upon the rock. On coming to the middle, we found a deposit of burnt bones, with two flint arrow-heads and two other instruments of flint. Proceeding a little deeper, we discovered a cist cut in the rock, which contained a

very fine urn of clay rather under-baked, and ornamented in a very uncommon and tasteful manner, measuring  $7\frac{1}{2}$  inches in height and  $5\frac{3}{4}$  inches in diameter at the mouth. Under the urn, and at the bottom of the cist, lay the skeleton of a young person, apparently about ten years of age. In most of the trenches we cut were found human bones, which had belonged to three skeletons at the least, also teeth and bones of various animals, rats, &c. We also found the skull of a founmart or polecat, the same as those found in the barrow at Bull Hill, August 24th, 1843, five instruments and various chippings of flint, a fragment apparently of a stone celt, and a fragment of white pottery with a green glaze, all scattered about the barrow at an inconsiderable depth.



"On the 10th of May, 1844, I made a farther examination of Galley Lowe, which I first opened on the 30th of June, 1843. We opened two trenches in the thicker end, which is raised about five feet above the ground, and which consists mostly of loose stones, held up by a row of large limestones set edgeways near the bottom. In one of the trenches, about three feet from the top of the barrow, and amongst the loose stones, was found a human skeleton, and near it, on a flat stone, a deposit of burnt bones. About a yard farther on, at the same depth, was another skeleton, evidently that of a very young man; both of them were unaccompanied by any kind of articles. In the other trench nothing was found. In filling up again a small piece of a coarse urn was found.

"On the 10th of June, 1844, I opened a barrow situated in a field on Elton Moor, by cutting through it in two different directions, so as to leave very little of it unexplored. About the level of the ground, in the centre, we found a few human bones, which had been before disturbed, some animal teeth, a large flint arrow or spear head, and a piece of a small urn, neatly ornamented. When near the south side of the barrow, and about eighteen inches below the surface of the natural soil, we came to the skeleton of an aged person, the bones of which were very much decayed; near the head was a small fragment of wood, of a half-circular shape, encased with iron (it was at first like the half of a small egg, the iron being the shell, but it got broke, and I have obtained only a small piece of it); behind the skeleton was an urn of badly baked elay, very neatly ornamented, which had been crushed by the weight of the soil, with which it was in some measure incorporated. Inside the urn were found, all in a heap, one red and two light-coloured pebbles, an article of iron ore, polished, which was most probably used as an amulet, (one of the same material, and something like it, was found in Galley Lowe last year,) a small celt of grey flint, a cutting instrument of grey flint, beautifully chipped, no less than twenty-one flints of the circular-ended shape, most of which are very neatly chipped, and fifteen pieces of flint of various shapes, some of them arrow-heads. Very few rats' bones were found in this barrow, but there were some burnt bones scattered about the last-mentioned skeleton."

Mr. Wm. B. Bradfield, of Winchester, forwarded a notice of a recent discovery of indications of foundations of a building of considerable extent in the meadow on the south-east side of Winchester college. The lines of foundations, owing to the long continuance of dry weather, are very distinctly discernible, the grass

growing on them being withered and brown, while that on the ground adjoining remains fresh and green. Mr. Bradfield considers they are the remains of the chapel attached to the college of St. Elizabeth, founded in 1301, by John de Pontissara, bishop of Winchester.

Mr. Way exhibited some drawings by Mr. J. B. Jackson, representing, No. 1, an artificial mound of earth in the centre of the village of Oye, near Flekkefjord, adjoining the Naze of Norway; No. 2, a circle of stones, which, according to oral tradition, was used by the people of that village for judicial proceedings; No. 3, sketches of churches in the district of Siredale, and of large fragments of stones (apparently portions of Celtic monuments) in Dorsetshire.

Read a note from Mr. G. B. Richardson:—"While the workmen were removing some panelling at the Altar of the church of St. Nicholas, Newcastle-on-Tyne, during some late alterations, they found under the two southernmost mullions of the east window a fine sculptured tablet sunk into the wall, representing the crucifixion, surmounted by a beautiful moulding, and inscribed in black letter *Acti* *Isu*. The face of the sculpture is miserably destroyed; probably, in 1783, the workmen chipped it off in order to obtain a flat surface for the panelling. The stone, which appears to have been monumental, is about  $5\frac{1}{2}$  feet in height."

#### JULY 10.

Mr. Wright read a letter from Mr. Robert Cole, of Tokenhouse-yard, accompanying an ancient bronze spur of the Norman period, richly ornamented and set with coloured stones, which had been recently dug up in the Isle of Skye at Monkstot. Mr. Cole remarks, "Mugstot, or Monkstodt, is the seat of the Macdonald family, who now represent the celebrated 'Kings of the Isles,' and the spur, I understand, was found near to the ruins of the castle of Durtulm, the stronghold of those warlike chiefs."

Mr. Wright exhibited a wood carving, supposed to be of the end of the fifteenth century, representing the entombment of Christ, now in the possession of Mr. John Virtue, of 58, Newman-street.

Mr. Croker stated that he had communicated with Captain Brandreth on the subject of the Saxon barrows destroyed in Greenwich Park, and that great exaggerations and misrepresentations had appeared in the public prints. It appears that only twelve barrows had been cleared away, and that the Government has, at a sacrifice of 850*l.*, selected another situation for the reservoir. Mr. Croker added, that the authorities had expressed their readiness to forward the objects of the Association in every way in their power.

Dr. Bromet read a letter from Thomas Brighthomeby, treasurer of the committee for the preservation of the ancient Gothic building raised over St. Winfred's Well at Holywell, stating the measures which had been taken to secure the objects of that committee, and expressing a wish to have the name of the British Archæological Association in the list of subscribers. Mr. Pettigrew having made a statement of the present condition of the funds of the Association, it was moved by Mr. Croker, seconded by Mr. Wright, and resolved, that in the present stage of the formation of the Association it would not be advisable to begin to subscribe money towards the restoration of buildings.

Mr. Wright read a letter from Mr. Ferrey, respecting some important renovations now taking place in Wells cathedral. Mr. Ferrey promises to lay before the Committee a report of any discoveries that may in consequence be made.



JULY 24.

Mr. Croker read the following letter from the Rev. Thomas Dean to Albert Way, Esq., respecting the state of Little Malvern church, Worcestershire.

*Colwall Green, near Ledbury, May 31, 1844.*

SIR,—I beg to draw your attention, and through you the attention of the members of the British Archæological Association, to the state of Little Malvern church, situate in the county and diocese of Worcester. Notwithstanding the silent ravages of time and the rude hand of the spoliator, this church contains many very valuable remains of medieval piety, and many interesting specimens of Christian ornament, which are highly deserving of preservation. The entire restoration of this church is an object more to be desired than expected, but even that is not impossible, and would certainly reflect much honour and consolation to any benevolent individual or association invested with sufficient means and taste and skill to restore its ancient proportions. The east window is a rich specimen of the painted glass of the fifteenth century. It is coeval with the rebuilding of the church by Bishop Alcock about the year 1450. This window originally contained what might be considered a continuous history of the royal family of Edward IV. Several of the compartments are still nearly perfect, and a judicious hand would probably be able to restore the whole. The royal arms, those of Beauchamp, of Woodville, and of Alcock, then bishop of Worcester, and probably formerly prior of Little Malvern, are nearly perfect. So are also the figures of the queen and of Prince Edward, afterwards Edward V., who was murdered in the Tower. Another compartment, nearly perfect, contains the figures of three daughters of Edward IV., the eldest of whom, the Princess Elizabeth, afterwards became queen of Henry VII., and united the hostile houses of York and Lancaster; she is dressed in rich attire, and affords one of the finest specimens now remaining of the female costume of that age.

The chancel contains some interesting specimens of the tiles of the fifteenth century and a few of much earlier date.

In the window which is inserted in the arch of the south aisle there is a most beautiful specimen of painted glass, taken from some part of the ancient church, which is probably a representation of the first person in the Godhead; this figure is nearly perfect, and the exquisite beauty of it is unique.

The church originally consisted of a chancel, nave, two transepts, two side chapels, and a sacristy or holy chapel behind the Altar, of which there now remains only the chancel and part of the nave, the remainder is entirely in ruins and overgrown with ivy. Portions of the entire walls and windows remain and may easily be traced. The rood-beam is of beautiful workmanship and with the miserere seats and chancel-screen require attention. The pulpit and reading-desk are in a sadly dilapidated and wretched state. Some of the pews are of the most offensive character and disfigure the building.

The decency requisite for the due service of Almighty God demands that something should immediately be done to restore this interesting church, which has suffered so much from civil and religious discord; but when the state of the parish and of the living, only a perpetual curacy of £44. 10s. per annum, is taken into consideration, it is evident that local means are inadequate to so extensive a work. There are also difficulties of a nature which may in some degree militate against any effort to restore the ancient Christian dignity of this venerable structure, but I trust these will yield to the influence of proper feeling, and no longer embarrass the efforts to renovate this splendid monument of the zeal and piety of our ancestors. And to God alone be the glory.



If it be in your power to lay these particulars before the members of the Archæological Association, you will perform an act of Christian philanthropy, and may afford some pious individual an opportunity to render service in the holy cause of religion, by restoring the whole or some part of this interesting structure; or at all events you may have an opportunity of drawing such attention to the church as may tend to preserve the ancient and historical monuments recorded in the windows, on the floor, and in the carved work, and at the same time rescue this temple of Almighty God from further dilapidation, and from that culpable neglect to which it has for so many years been subjected.

Messrs. Cocks and Biddulph, bankers, 43, Charing Cross, London, will kindly receive any donation or contribution for the restoration of Little Malvern church, and any further information will gratefully be given on application to the Rev. Thomas Dean, Colwall Green, near Ledbury, Herefordshire.

I have the honour to be, Sir, your obedient humble servant,

THOMAS DEAN,  
Perpetual Curate of Little Malvern.

Albert Way, Esq., Honorary Secretary, &c.

Reference having been made to former proceedings, resolved, with consideration particularly of the minutes of the last meeting, "that in the present stage of the formation of the Association, it would not be advisable to begin to subscribe money towards the restoration of buildings." But it was the wish of the meeting that Mr. Dean's letter should be answered by the Secretary, assuring him of the interest the Association felt in the preservation of Little Malvern church, and expressing their regret that the state of their funds does not enable them to contribute to its support, but that they would call public attention to his communication in the *Archæological Journal*.

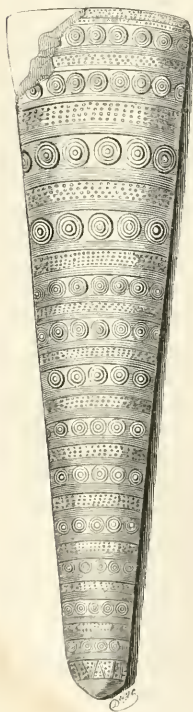
A spur and stirrup, apparently Norman, were exhibited by Mr. J. Perdue, jun., found at the bottom of Cottenton's hill, Kingsclere, while making a trench.

Read, a letter from Mr. Goddard Johnson to Mr. C. R. Smith, with a drawing of a "Gypcyere," or ancient English stretcher for a purse or pouch. Mr. Johnson observes:—"The article was formerly known by the name of 'Gypcyere,' and is noticed under this name in the '*Promptorium Parvulorum*,' edited by Mr. Way, as well as by others. It consisted of a purse or pouch attached to the stretcher by sewing thereto, through the holes; the pouch was commonly of leather, and frequently of silk with other costly ornaments. We retain two old sayings to this day which relate to and had their origin from the above articles, and which we use without being generally aware of the derivation, namely, the term 'Cut-purse,' the article in question being formerly worn suspended from a *girdle* round the waist, from whence the purse or pouch was cut off by the thieves of that time, in lieu of which we now have 'pick-pockets.' Another saying—on the frequent application for money by the tax and rate gatherers, as well as others, we have the common remark of 'one had always need to have one's purse at the girdle.' There is another set of articles which require a further elucidation of their history and use than has come under my notice, I mean those known by the name of 'roundels' and 'lots,' of which an account is given in *Gent. Mag.*, vol. lxiii. pp. 398, 1187; lxiv. 407, 8, 9; lxvii. 281, and lxix. 498. In vol. lxiii. they are called 'lots.' Notwithstanding what is said in the above references, something more is yet required to throw further light upon them."

Mr. Crofton Croker then stated to the meeting with reference to the minutes of the committee of June 12, June 25, and July 10th, that he had communicated with the Hon. Sidney Herbert, Secretary of the Admiralty, respecting the alleged

destruction of the barrows in Greenwich Park, and that Mr. Herbert informed him he had already explained this matter in the House of Commons. "The facts of the case," Mr. Croker observed, "were briefly these. A tank or reservoir for water being required for the protection of Deptford Dock-yard and Greenwich Hospital in case of fire, a site was sought by the Admiralty on Blackheath, and selected on a spot considered to be most likely to be generally unobjectionable. The Board of Admiralty, however, finding that the expression of popular opinion was against any encroachment whatever upon the heath, which was regarded as public property, notwithstanding such encroachment would have been made for the security of public works, and that a suggestion had been offered at a public meeting, that as Greenwich Park was the property of the Crown, it was the proper place for the intended tank, the Secretary of the Admiralty was directed to communicate with the earl of Lincoln. Lord Lincoln having represented the case to the Princess Sophia, her Royal Highness' consent was obtained for the appropriation of the least frequented portion of Greenwich Park for the formation of this reservoir. The spot selected under these instructions in the park being objected to on the part of the parishioners, the works which had been commenced were stopped as soon as possible. It appears that out of the thirty-six barrows, some of which had been formerly opened, twelve barrows had been "topped" by the workmen, but upon a feeling of interest being expressed for their preservation, the workmen had not only been taken off, but ordered to replace the earth upon the same spots from which it had been removed, and a negotiation had now secured, it was hoped, another site for the tank outside of Greenwich Park."

AUGUST 14.



Monsieur Lecointre-Dupont, of Poitiers, foreign member, presented, 1. 'Séances Générales tenues en 1843 par la Société Française pour la Conservation des Monuments Historiques,' 8vo. Caen, 1843. 2. 'Bulletins de la Société des Antiquaires de l'Ouest,' Années, 1844—46. Premier et deuxième trimestre de 1844, 8vo. Poitiers. Mons. Lecointre-Dupont also forwarded, through Mr. C. R. Smith, a tracing of a drawing of a very curious object in fine gold discovered two leagues from Poitiers, in March. It weighs about 11½ ounces, is 21 inches in length, 5 inches in diameter at one end, and 1½ at the other. It exhibits in form a divided cone, adorned with bands, charged alternately with four rows of pellets and ornaments, formed of four concentric circles, each band being separated by fillets. It has been east entire at once, for there is no appearance of solder or rivet, and the ornaments have been struck from within outwards. It exhibits no appearance of any mode of suspension. Mons. L.-Dupont writes, "To what people and epoch does this object belong, and what was its use, are questions to which I call your attention and that of the British Archæological Association. For my part I am tempted to assign this valuable relic to the Gauls, and I am pleased to find that M. Raoul Rochette, to whom it has been submitted, is of the same opinion. The general notion is, that it is a quiver, but in this I do not concur, believing rather that it may have been an ornament. I shall be

happy to have your opinion on the subject, and to know if similar objects have been found in England."

Mr. Redmond Anthony, of Piltown, Ireland, exhibited drawings of a bronze circular fibula, found near Carrick bay, co. Waterford; a white marble inkstand, found in the ruins of the seven churches, co. Wicklow; and an urn in baked clay, ornamented with two bands of hexagonal indentations, found near Clonmore, co. Kilkenny, all of which are now in the Piltown museum.

Mr. C. R. Smith exhibited a female head in freestone, discovered during recent excavations for houses adjoining the church of St. Matthew in Friday Street. This piece of sculpture had been used as a building stone in a wall about eight feet below the present surface. The work, of the time of Henry III., or Edward I., resembles that of the well known effigies of Eleanor; the head bears a trefoil crown; the face has apparently been painted in flesh-colour; the eye-brows and eye-lids are painted black, and the pupils of the eyes retain a dark-coloured composition. Coins of the early Edwards and of Henry III. were also found during these excavations together with earthen cups and other articles of the same period. At a more advanced depth many Roman remains were discovered, together with walls of houses and vestiges of a tessellated pavement.

Mr. Smith also exhibited a bronze enamelled Roman fibula of elegant shape, and a British brass coin recently found at Springhead, near Southfleet, Kent, in the garden of Mr. Sylvester, who had kindly forwarded them for examination. Mr. Smith remarked that the coin was of considerable interest, being an additional variety to the British series. The obverse (incuse) bears a horse, and between the legs the letters CAC; the reverse, (convex,) a wheat-ear dividing the letters CAM, *Camulodunum*, which so frequently occur upon the coins of Cunobelin. Several British and a great number of Roman coins have heretofore been found with other Roman remains at Springhead. In the field adjoining Mr. Sylvester's property the foundations of Roman buildings are very extensive, and in dry summers the walls of numerous small houses or of a large villa, (probably the former,) are clearly defined by the parched herbage. Advantage might be taken of these indications for making excavations to investigate the remains, at a trifling cost, and with a certain prospect of success.

Mr. Wright gave an account of the opening of barrows in Bourne Park, near Canterbury, the seat of Lord Albert Conyngham.

"The hills running to the south of Bourne Park are covered with low barrows, which from their shape and contents, and a comparison with those found in other parts of Kent, appear to be the graves of the earlier Saxon settlers in this district. Three barrows within the park, on the top of the hill in front of the house, were opened on Wednesday the 24th of June, in presence of Lord Albert Conyngham, Sir Henry Dryden, Mr. Roach Smith, and myself. Several of them had previously been opened by his lordship, but the only article found in them was one boss of a shield; it would appear as though the nature of the soil (chalk) had here entirely destroyed the deposit.

"We first opened a large barrow, which appeared to have been rifled at some former period. Here, as in all Saxon barrows, the deposit is not in the mound itself, but in a rectangular grave dug into the chalk. At the top of the grave were found two portions of bones of the leg, and at the bottom a fragment of a skull (in the place where the head must originally have been placed), some teeth (which were at the foot of the grave), some other fragments of bones, a small piece of the blade of a sword, and an iron hook exactly resembling those on the



lower rim of the bucket described below. At each of the four upper corners of the grave, was a small excavation in the chalk, which was filled with the skulls and bones of mice, with the remains of seed, &c., which had served them for food, mixed with a quantity of fine mould apparently the remains of some decomposed substance. From the condition of the bones and seed, they would appear to be much more modern than the original deposit, but it is a remarkable circumstance that the same articles are found in so many of the barrows here and on the Breach Downs. The grave itself was of large dimensions, being about fourteen feet long, between six and seven broad, and somewhat more than three in depth, independent of the superincumbent mound.

"The next barrow opened was a smaller one, adjacent to the former, of which the elevation was so small as to be scarcely distinguishable from the surrounding ground. The grave was filled, like No. 1, with the chalk which had been dug out of the original excavation. The body, which was perhaps that of a female, and the various articles which it had once contained, were entirely decomposed. A small mass of dark-coloured earth a little above the shoulder, apparently decomposed wood, seemed to be the remains of a small box. The bones were distinctly traced by the colour of the earth, a small fragment of the skull being all that remained entire, and from the quantity of black mould which occupied the place of the body, resembling that which in other places was found to have resulted from the decomposition of wood, we may be led to suppose that the body was placed in a wooden chest. Another large quantity of similar black mould lay together in an elongated form on the left side of the body towards the foot of the grave. In the corner to the right of the feet were found some fragments of small hoops imbedded in wood.

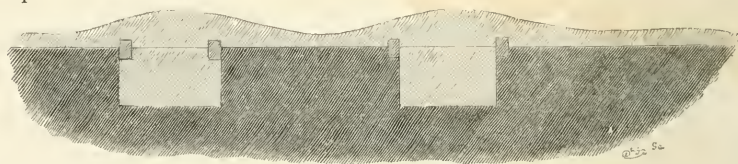


Fig. 1. Section of two adjacent Barrows (Nos. 1 and 2)

"This small barrow lay on the east side of the one first opened. The last barrow opened was a large one to the west of the first barrow. In the accompanying section, Nos. 1 and 2 are the first and third barrows. In this last barrow we again found the small holes at the corners of the grave, but they were turned towards the sides instead of being turned towards the ends; and they also contained bones of mice. This grave was nearly as long as the first, about a foot deeper, and rather broader in proportion to its length. The floor was very smoothly cut in the chalk, and was surrounded by a narrow gutter, which was not observed in the others. It was not filled with the chalky soil of the spot, but with fine mould brought from a distance, and this was probably the cause of the better preservation of the articles contained in it. The second figure, which is a plan of this grave, will shew the position in which these articles were found. At the foot of the grave, in the right-hand corner, had stood a bucket, of which the hoops (in perfect preservation) occupied their position one above another as if the wood had been there to sup-

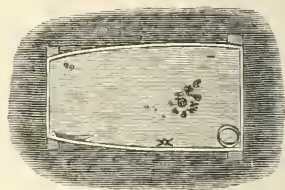


Fig. 2 Plan of the Grave.



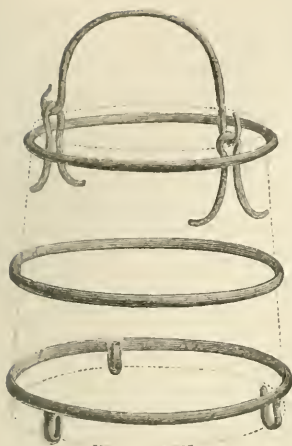


Fig. 3.

port them. This bucket (represented in fig. 3) appeared to have been about a foot high; the lower hoop was a foot in diameter, and the upper hoop exactly ten inches. A somewhat similar bucket is represented in one of the plates of Douglas's *Nenia*. The hooked feet appear to have been intended to support the wood, and prevent its slipping in the bucket. From the similar hook found in the grave No. 1, and the fragments of hoops in the smaller grave, I am inclined to think that similar buckets were originally placed in both. A little higher up in the grave, in the position generally occupied by the right leg of the person buried, was found a considerable heap of fragments of iron, among which were a boss of a shield of the usual Saxon form (fig. 4), a horse's bit (fig. 5), (which appears to be an article of very unusual

occurrence), a buckle (fig. 7) and other things which appear to have belonged to the shield, a number of nails with large ornamental heads, with smaller nails, the latter mostly of brass. From the position of the boss, it appeared that the shield had been placed with the convex (or outer) surface downwards. Not far from these articles, at the side of the grave, was found the fragment of iron (fig. 6), consisting of a larger ring, with two smaller ones attached to it, which was either part of the horse's bridle, or of a belt. On the left-hand side of the grave was found a small piece of iron which resembled the point of some weapon. At the head of the grave, on the right-hand side, we found an elegantly shaped bowl (fig. 8), about a foot in diameter, and two inches and a half deep, of very thin copper, which had been thickly gilt, and with handles of iron. It had been placed on its edge leaning against the wall of the grave, and was much broken by the weight of the superincumbent earth. The only other articles found in this grave were two small round discs resembling counters, about seven-eighths of an inch in diameter, flat on one side, and convex on the other, the use of which it is impossible to conjecture, unless they were employed in some game. One was made of bone, the other had been cut out of a piece of Samian ware. The most singular circumstance connected with this grave was, that there were not the slightest traces of any body having been deposited in it; in fact, the appearances were decisive to the contrary; the only ways in which we could explain this were either that the body had been burnt, and the ashes deposited in an urn concealed somewhere in the circuit of the grave (which is not probable), or that the person to whom the grave was dedicated had been a chief killed in battle in some distant expedition, and that his friends had not been able to obtain his body. This view



Fig. 8.

of the ease seems to be supported by the fact that, although so many valuable articles were found in the grave, there were no traces of the long sword and the knife generally found with the bodies of male adults in the Saxon barrows.

"The three graves lay very nearly north and south, the heads towards the south, as was the case with many of those opened in the last century by Douglas, and described in his *Nenia*, the variations being only such as might be expected from the rude means possessed by the early Saxon invaders for ascertaining the exact points of the compass. It may be added that among the earth with which the smaller grave was filled two small fragments of broken Roman pottery were found, which had probably been thrown in with the rubbish. It may be observed, that the different articles found in this, as in other early Saxon barrows, are of good workmanship, and by no means evince a low state of civilization."

3. A letter from Mr. George K. Blyth of North Walsham, Norfolk, giving notice of the discovery of some paintings on wood panels, on the screen of the church, and inquiring the best mode of cleaning them from a coating of paint; Mr. Smith suggested the application of a solution of potash and quick lime, in the proportions of one pound of the former and half a pound of the latter to a gallon of boiling water; the solution being extremely caustic, must be used with care, and if the external coating of paint which it may be desirable to remove be thin, diluted with water, and in all cases it is recommended first to try the solution on a small portion of the painted surface.

4. A letter from the Rev. William Dyke, of Bradley, Great Malvern, informing the Committee of the threatened destruction of an ancient encampment near Coleford, in the Forest of Dean. "The camp," Mr. Dyke states, "is that which a line drawn on the ordnance map from Coleford to St. Briavel's (near Stow) would intersect. It is elliptical, and is described as presenting marks of a hurried construction." It appears from Mr. Dyke's letter, that Mr. C. Fryer, of Coleford, is endeavouring to rescue the camp from destruction. The rocks on which it stands are being quarried for lime-burning, but there seems no reason whatever why the burner might not quarry in another direction.

5. A letter from Mr. Alfred Pryer, of Hollingbourne, Kent, respecting some ridges, presumed to be earth-works or fortifications, extending along the brow of the hills from Thornham Castle to Hollingbourne Hill. Mr. Pryer solicited instruction on the subject, in order to ascertain whether these ridges were in reality fortifications, or whether they may have been formed by the continual ploughing of the land down hill, which seems to him the less probable supposition. The Committee recommended Mr. Pryer to place himself in communication with the members of the Association residing at Maidstone, in order to make a further and more complete examination of the site.

Mr. C. R. Smith drew the attention of the Committee to some constructions recently erected in the entrances to the interior of the Roman building usually termed "The Pharos," on the east side of Dover Castle. This interesting structure, probably unique in this country, is well known to antiquaries, and had long been an object of admiration and research, for its antiquity and architectural peculiarities. It forms moreover the subject of a paper, promised to be read by Mr. M. H. Bloxam, at the approaching general meeting of the Association, which it cannot be doubted will induce many of the members attending the meeting, to avail themselves of the opportunity thus afforded to pay a personal visit to the building. They will however be debarred in common with the public from gaining access to the interior, for the entrances are all blocked up

with masonry, so that admission is utterly impracticable. It is presumed that the object of this construction was to preserve the walls from the damage to which they are exposed by visitors breaking off pieces of the Roman tiles. This end, however, has not been attained; for the parts exposed to the bad taste of the public are still unprotected, while the character of the structure is destroyed, and the antiquary prohibited from seeing its most interesting features.

Mr. Parker laid before the Committee a drawing of a curious combination of a piseina and monument in the church of Long Wittenham, Berkshire.



Piseina and Monument in Long Wittenham Church.

The monument is of diminutive size, the effigies of the knight being only two feet and two inches in length.

A note was read from Richard Sainthill, Esq., of Cork, to Mr. Smith, with pencil drawings in illustration of Irish ring-money. Mr. Sainthill remarks,—“Immense quantities of gold have been annually found in the bogs and other soils in Ireland, of a ring form, more or less perfect or circular, and various opinions have existed as to their original purpose. Most persons supposed them intended for ornaments. A few years since, Sir William Betham, Ulster king-at-arms, read a paper before the Royal Irish Academy, published in their Proceedings, and almost republished with the illustrations in the Gentleman's Magazine (not having my copy of Sir W. B.'s paper at home, I am prevented referring to its date). In this paper Sir William gave it as his opinion that these rings, which are most abundant in gold, then in copper, and very rare in silver, were money, and the smallest weight he had met with was of twelve grains, which will generally divide into the weights of all the larger; and several having lately come under my observation, I have found this to be the case. I have sent you tracings of nine silver rings, dug up near this city together in March, 1844; the weights of seven, which are perfect, are thus:—

408 grains, divided by 12 . . . . .	34 grains
768 do. . . . .	64
600 do. . . . .	50
372 do. . . . .	31
372 do. . . . .	31
324 do. . . . .	27
384 do. . . . .	32

Two were broken. I bought a small gold specimen, of which you have a tracing; this weight—168 grains, divided by 12, 14 grains. On the former sheet of tracings you had one of a copper specimen of ring-money, which also answered exactly when divided by twelve grains—2,136 grains, divided by 12, 178 grains. Our Liverpool merchants trading on the coast of Africa, at Bonney and elsewhere, send an article called a manilla, of cast-iron, shaped like the Irish copper or bronze ring-money, which is taken on the coast as money; twenty are estimated as a bar, and the bar varies in value according to circumstances, from 3s. to 4s. In the interior these manillas not only pass as money, but are used as ornaments to the person. The manillas are manufactured at Birmingham, and formerly were composed of copper and block tin."

AUGUST 28.

Mr. C. R. Smith read a letter from Mr. George K. Blyth, of North Walsham, Norfolk, announcing a satisfactory result in the application of solution of potash recommended by Mr. Smith at the last meeting of the Committee for the removal of paint from some wooden panels in North Walsham church. Mr. Blyth remarks,—“I applied the potash to all the panels, twenty in number; on eighteen I discovered figures, each with a highly and richly ornamented gold nimbus.

The first panel on the north end of the screen is blank, being painted of a rich and deep red, with gilt ornaments, with the circles formed by the *foils*. The panels are arched, the form being what may be termed the second, or Decorated period of Pointed architecture, the heads filled in with a cinquefoil moulding, of an apparent later date than the original screen, and painted and gilt in a rather meretricious, or perhaps what may be termed a bad-taste style. I shall now proceed to enumerate the figures, and describe them as well as I can.

2nd panel.—St. Catherine, sword in right hand, wheel in left, crowned head within a gold nimbus.

3. Female, hands placed with palms touching each other, the extremities of the fingers being together (by this I mean not clasped), a vase or urn at the feet, with plant growing from it (the plant is indistinct, but it is very probable may be intended for lilies, as there is the appearance of flowers), flowing hair; I suppose St. Mary of Egypt.

4. Winged figure, richly dressed, wings red and bluish green, kneeling, legs and feet naked, sceptre in left hand, turbaned, with ornamented cross rising from the centre of the turban, and a spiked ball or globe on each side, all gilt, hair flowing, feather hanging from sleeves.

5. St. Jude, with boat in right hand.

6. Apostle, with open book in left hand.

7. St. Philip, with basket of bread, right hand.

8. St. Thomas, with spear in right hand, attitude of prayer, standing.

9. St. James-the-More, staff in right hand.

10. Apostle, open book in left hand, I suppose St. Peter, from his countenance and figure, much defaced.

[These ten form the north part, or end of the screen, there being a continuation of the centre aisle through the screen, and no remains of door.]

11. Apostle, with clasped book in right hand, and sword in left, I suppose St. Paul, defaced.

12. St. Andrew leaning on his cross x.

13. St. John, palm-branch in right hand, and cup in left, with a serpent apparently issuing from cup. This emblem is much defaced.



14. Apostle, with an escallop in his left hand.
15. St. Bartholomew, with knife.
16. Apostle, with a plain crook.
17. St. Barbara, palm-branch in right hand, and castle or tower in left.
18. St. Mary Magdalene, with box or eap in right hand; box of spikenard, no doubt.
19. Female, crowned, within gold nimbus, holding a crossed staff in right hand, the staff of the cross appearing to terminate in what seems a mitre or mitred ornament; the cross itself springs from this ornament, and is highly ornamented and gilt. Probably the Blessed Virgin.
20. Blank, to correspond with No. 1.

The pulpit, which has been freed from an old square casing of wood, is of an octangular form, and of the later Decorated period, just prior to the introduction of the Perpendicular. It was once, no doubt, richly painted and gilt, but the panels have had so many coatings that I have been unable to ascertain whether there be any figures thereon, and the time I had was so short, that I was obliged to give it up. Some interest has been excited already in the parish, and a few persons have expressed a wish to have the paintings on the screen restored. The whole are much defaced, and were no doubt partially destroyed and covered with paint during the Commonwealth, which perhaps may have been renewed from time to time. No person in the town, I believe, was aware of their existence, although it was possible to trace the outlines of the heads of some figures, and some had been cut, so that the features are entirely destroyed. I think that in this instance the Society might exercise its influence to some extent, although I hope it may not be necessary, as it is not the intention of our churchwarden to paint over them at present. If you should not feel it too much trouble, perhaps you will endeavour to inform me what the figures are that I have not named, as I cannot find any clue. Your list in No. I. does not assist me, although I found it very valuable as to the others. I shall have full-sized drawings, or rather tracings taken of them, which I will forward the earliest opportunity, although I should like to have them returned. I shall not send them unless you think they may be of service in illustrating this particular branch of Iconography."

Mr. Smith then read a communication from Mr. J. A. Barton of Barton village, Isle of Wight, relative to the probability of the existence of apartments within the mound on which the keep of Carisbrook castle stands, the entrance to which Mr. Barton believes he has discovered, and with little assistance could open. Mr. Barton remarks, "My first reason for thinking there are subterranean chambers was this,—that the keep having been intended as a final refuge for the besieged, in its present limited extent is too circumscribed for twenty or a dozen men, and it is therefore but a natural inference to suppose there must have been a more extensive accommodation. Secondly, in viewing the structure itself, seated as *it appears to be* on a lofty mound evidently not natural, we cannot but reflect that he must have been a bold architect indeed who would have ventured to erect so massive a building upon an artificial tumulus, when he might more easily have built it from the natural ground, and then thrown up the earth around its walls. In every part of the keep," Mr. Barton continues, "are abundant proofs of a complicated and scientific arrangement for the purposes of ventilating and warming underground chambers, the entrance to which I believe I have been fortunate enough to discover. The formation of the Archaeological Association offers a favourable epoch for the settlement of many of these 'vexatæ questiones,' and as

one of its objects is to examine and throw light upon doubtful points of antiquarian research, I cannot do better than point out this as one worthy of attention, and ask its aid to enable me to set the question at rest."

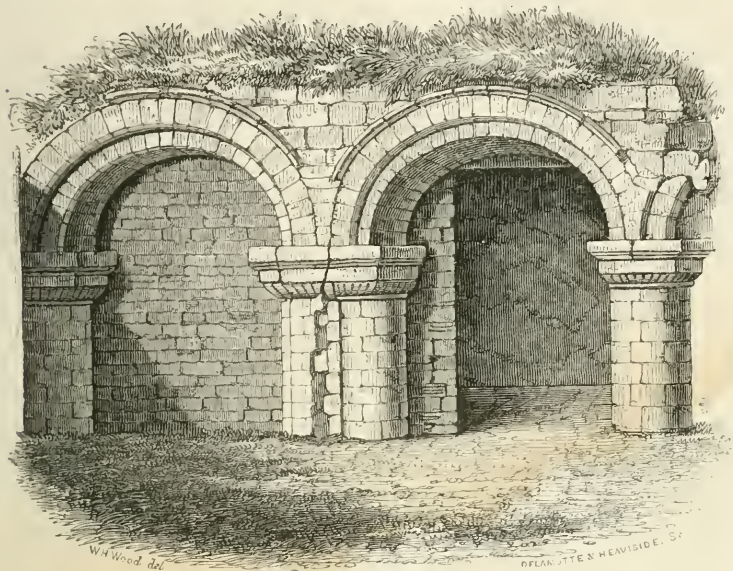
Mr. Way communicated an account of the discovery of a monument in St. Stephen's church, Bristol, furnished by Mr. J. Reynell, Wreford, who observes; "This discovery occurred about the last week in May, 1844. Having been absent on the continent for some weeks it had escaped my notice, but from my friend Mr. William Tyson, F.S.A., I have derived the following information respecting it, which I have much pleasure in sending you to make any use of you may desire. The workmen who have been employed for some time in altering the pews in St. Stephen's church in this city, quite accidentally, as in the former instance, met with this long-forgotten memorial of the dead. It was previously apparent that some arched recesses had been filled up in the south wall of the church, and a slight opening had been made in one of them which however led to no discovery, and from the shallowness of the wall it was supposed to be destitute of any monument. But in covering the surface with a portion of the pews now erecting, a workman found an obstruction in making good his fastenings, which led to the removal of some stones, when the recess was found to contain a monumental effigy. The figure is that of a man, and measures from the head to the feet six feet two inches. It is in a recumbent position, with the hands joined in supplication. The head is uncovered, with the hair curled round it, so as to resemble a wig. He has a short peaked beard partly mutilated. The dress is a long gown, reaching to the feet, with an upright collar and large full sleeves. The basiliard is suspended in front by a belt passing over the shoulders. The feet rest on a much mutilated animal. From the recess being only eighteen inches in depth, the right elbow was of necessity embedded in the wall. The arch of the recess is ornamented in a similar style to that recently discovered in the north wall. The features of the face are in a remarkably fine state of preservation; the countenance exhibits much individuality of character; and the circumstance of the eyes being but partially closed induces the belief that the sculptor worked from a cast. On the fillet in front of the edge of the slab on which the effigy lies, an illegible portion of the usual obituary inscription remains, and which was continued round the other sides of the stone. This circumstance, together with the inadequate space in which the effigy is placed, would strongly indicate that it has been removed from its original position.

There is good reason to believe that other monumental effigies still remain walled up in this church, but unfortunately the vestry were so much dissatisfied with the derangement of their plans respecting the pews which the discoveries had occasioned, that they would not permit any further researches. On the removal of the old pews there was also brought to light the entrance to a newel staircase, leading to the rood-loft, which has been permitted to remain open. A very interesting portrait of the fifteenth century, painted on glass, was found in a fractured state amongst some rubbish on the steps leading to the rood-loft."

The Rev. Beale Post, of Maidstone, informed the Committee that he had personally examined the appearances resembling fortifications on the Hallingbourne hills, the subject of a letter from Mr. Pryer, recently read at a meeting of the Committee. Mr. Post is of opinion that these ridges have been formed by agricultural operations.

Mr. J. A. Dunkin, of Dartford, exhibited a flint celt, the property of R. Wilks, Esq., found in the bed of the river at Darent. It is of grey flint, is seven and a half inches long, and six inches in circumference in the widest part.

Mr. Wright exhibited a drawing of part of the ruins of old St. Clement's church at Worcester, which was pulled down a few years ago, when the new church of St. Clement was built. They have the apparent character of very early



Ruins of old St. Clement's Church, Worcester.

Norman work, and the church itself appears to have been an ancient structure. A curious circumstance connected with these ruins is the discovery of a gold coin of Edward the Confessor, said to have been found in the wall immediately over the arches by the workmen employed in pulling it down. This coin, now in the possession of T. H. Spurrier, Esq., is represented in the annexed engraving. The inscription on one side is EDWARD REX; and on the reverse LYFING ON WÆRING, signifying that it was coined by Lyfing at Warwick (for this seems to be the place designated). It must not be concealed that doubts have been entertained of the authenticity of this coin, (chiefly from the circumstance of no other gold Saxon coin being known,) and therefore of the truth of the story of its discovery. On the other hand it may be stated, that no instance of the same type on other metal seems to be known; and Mr. Jabez Allies of Worcester has taken some pains to trace the history of its discovery, and has taken the affidavits of the persons concerned as to the correctness of their story<sup>a</sup>. The arches, though in



<sup>a</sup> The following statements are given by Mr. Allies in his work *On the Ancient British, Roman, and Saxon Antiquities of Worcestershire*, p. 14.

"The particulars are these:—In the year 1837,

having heard that Thomas Henry Spurrier, Esq., of Edgbaston, near Birmingham, had the coin in question in his collection, I called upon him, when he shewed it to me, and said that he bought



character early Norman, might be of the reign of Edward the Confessor, when Norman arts and customs were introduced rather largely into England.

Mr. Wright gave an account of the opening of a Roman barrow at the hamlet of Holborough (vulgo Hoborow, but in ancient documents Holanbeorge, Holeberghe, &c., which would seem to mean *the hollow borough*, or the borough with a hollow or cave), in the parish of Snodland, Kent, by Lord Albert Conyngham. The party consisted (besides his Lordship and Mr. Wright) of Mr. and Mrs. Charles Whatman of the Friars, Aylesford, the Rev. L. B. Larking, vicar of Ryarsh, the Rev. H. D. Phelps, rector of Snodland, and Mr. Aretas Akers, of Worcester college, Oxford. The barrow is situated on a rising ground, and is overlooked by an elevated field which is supposed to have been occupied as a Roman station. The barrow was twenty feet high from the platform on which it was raised, which had been cut into the side of the chalk hill. From the nature of the ground it was difficult to fix the exact limits of its circumference: a rough measurement before the barrow was opened gave a circumference of somewhat more than two hundred feet, and a subsequent measurement through the trench gave a diameter of ninety-three feet, but this probably included a part of the raised ground which did not strictly belong to the mound itself.

A trench from five to seven feet wide was cut through the centre of the barrow from east to west. From the discoveries made in this excavation, it appeared that the barrow had been raised over the ashes of a funeral pile. A horizontal platform had first been cut in the chalk of the hill, and on this a very smooth artificial floor of fine earth had been made about four inches deep, on which the pile had been raised, and which was found covered with a thin coating of wood-ashes. The surface of ashes was not less than twenty feet in diameter; among the ashes were found scattered a considerable number of very long nails (which had probably been used to fasten together the frame-work on which the body was placed for cremation), with a few pieces of broken pottery, which had evidently experienced the action of fire. A part of a Roman fibula was also found. No urns or traces of any other funeral deposit were observed during the excavation of the trench, but further researches were stopped for the present by the accidental falling in of the upper part of the mound.

Below the barrow, in a large field on the banks of the river adjacent to the church, are distinct marks of the former existence of a Roman villa, to which the attention of the Committee was called by Mr. Roach Smith on a former occasion<sup>b</sup>. The field adjoining to the church-field bears the significant name of *stone-grave field*. Some slight excavations were made in the church-field, after leaving the barrow: on the further side of the field from the river, part of a floor of large tiles

it of Mr. Allport, of Bull Street in that town, watchmaker, for 10*l.*, who said he purchased it of a Mr. Manning, of Birmingham, for 13*s.* 2*d.*, who said he bought it of a Mr. Ball, of Worcester, for 10*s.* who represented that it was found in the rubbish upon taking down the old St. Clement's church, in Worcester. Wishing therefore to know more particulars as to the finding of it, Mr. Spurrier and myself called upon Mr. Allport and Mr. Manning, who repeated the above statement; and we afterwards went to Mr. Andrew Ball, coal-dealer, of Severn Stoke, on the 26th of October of that year, and shewed the coin to him and his wife Elizabeth, when he declared that he was at St. Clement's church when it was being taken down, and whilst he was there one of

the workmen discovered the coin in question amongst the ruins, which he (Mr. Ball) purchased of the workman for 5*s.*, and when he got home to his then residence in Worcester, he gave it to his wife to take care of; but afterwards (namely, about four years previously to our interview) sold it to Mr. Manning, of Birmingham, for 10*s.* Mrs. Ball also declared that the above-mentioned coin was the one which her husband gave her to take care of, and that she cleaned it when brought to her, and noticed it particularly, and should at any time know it from a thousand others."

<sup>b</sup> See Minutes of the Committee, p. 164, in the present volume.



was uncovered, and many fragments of pottery were picked up. This floor lay at a depth of about a foot below the surface. One or two trenches cut nearer the river brought us only to the original chalk soil, so that it seems probable that the principal buildings did not lay on the water side. The walls observable in the bank overlooking the river have probably been passages descending to the water, as the floors on which they are raised are about ten feet below the level ground. A bath is said to have been discovered in this field about forty years ago, and to have been filled up without undergoing any further injury.

The valley of Maidstone is bounded on the north-west and north-east by two ranges of chalk hills, separated from each other by the gorge through which the Medway flows to Rochester. On these hills, and in the valley which lies between that portion of them commonly called the White Horse Hill and the Blue Bell Hill, there are most extensive British remains. Mr. Wright reported an examination which he had made of these remains, from the extreme western boundary of the parish of Addington on the west, to that of Aylesford on the east. "Some of these monuments," he observed, "have been long known to antiquaries,—others, in positions more removed from the high road and the general line of traffic, seem to have escaped their researches. My attention was first called to them by the Rev. Lambert B. Larking, who has resided in their immediate neighbourhood from childhood, and has therefore had frequent opportunities of observing them. The great extent of these remains had for many years occupied his attention, when he at last applied to me for my assistance in a closer and more regular investigation of them; I therefore devoted a few days in the early part of last August to that purpose, and we traversed the ground together. In the park of the Hon. J. Wingfield Stratford, in the parish of Addington, which adjoins that of Ryarsh on the west, and is situated about a mile from the foot of the Vigo chalk hill, are two circles of large stones (long known to antiquaries), and near them is an isolated mass of large stones, which appear to be the covering of a subterranean structure. Within the smaller circle are traces of large capstones, which probably form the coverings of cromlechs or sepulchral chambers. I would observe that the ground within this smaller circle appears raised, as though it were the remains of a mound which perhaps was never completed. In the southern part of the parish are several immense cones of earth, veritable pyramids, which have every appearance of being artificial. The church of Addington is built on one of them.

"A little to the north of the two circles, in a field at the foot of the hill adjacent to a farm named Coldrum Lodge, is another smaller circle of stones, and similar appearances of a subterranean cromlech in the middle. At the top of the Ryarsh chalk hill, just above Coldrum, we observed two large stones, resembling those which form the circle below, lying flat on the ground, and near them is the mouth of a circular well about twenty feet deep, with a doorway at the bottom leading into a chamber cut in the chalk. These pits are found in some other parts of Kent. In the wood behind this pit, which runs along the top of the hill, and is known by the name of Poundgate or White Horse Wood, there are said to be other masses of these large stones.

"Proceeding from the circle at Coldrum, towards the east, we observed single stones, of the same kind and colossal magnitude, scattered over the fields for some distance, and it is the tradition of the peasantry that a continuous line of stones ran from Coldrum direct to the well-known monument called Kit's Cotty House, on the opposite hills at a distance of between five and six miles. Mr. Larking and myself have indeed traced these stones in the line through a great portion of the

distance; and the existence of these stones probably gave rise to the tradition. On examining the brow of the hill above Kit's Cotty House, about three weeks ago, I found that it was covered with groups of these large stones lying on the sides of the ground in such a manner as to leave little doubt that they are the coverings of or the entrances to sepulchral chambers. Each group is generally surrounded by a small circle of stones. On Friday, Aug. 23, I took some men to this spot, and began to excavate, but was hindered by local circumstances of a merely temporary nature. I then proceeded further on the top of the hill, and found a few single stones lying flat on the ground just within the limits of Aylesford common. Under one of these I began to excavate, and found that it was laid across what was apparently the mouth of a round pit cut in the chalk, and filled up with flints. Some of the cottagers on the top of the hill informed me that these pits were frequently found on that hill, and that generally they had one or two of the large stones at the mouth. When a new road was made a few years ago, the labourers partly emptied some of these pits for the sake of the flints, and I was shewn one emptied to a depth of about ten feet, which had been discontinued on account of the labour of throwing the flints up. Comparing these pits with the one on the opposite hill at Ryarsh, which has at some remote period been completely emptied, I am inclined to think that they have all chambers at the bottom, and to suspect that those chambers are of a sepulchral character. Perhaps after the remains of the dead had been deposited in the chamber, the entrance-pit was filled up, and a stone placed over the mouth to mark the spot. In the middle of a field below Kit's Cotty House is a very large group of colossal stones, which the peasantry call *The Countless Stones*, believing that no one can count them correctly."

Mr. Wright having represented to the Committee the importance of making some further researches into the monuments above described, for the purpose of ascertaining the objects for which they were originally designed, and having stated that the requisite permission had been obtained for digging, a grant of 5*l.* was voted for the expenses of excavating, to be applied under his directions.

Mr. Wright then added,—“A little below the single stone, under which we had been digging, in a sheltered nook of the hill, I accidentally discovered extensive traces of Roman buildings, which deserve to be further examined. The spot is only a few hundred yards to the south of that on which Mr. Charles, of Maidstone, lately discovered a Roman burial-ground. The cottagers who live on the hill tell me that they find coins and pottery over a large extent of surface round this spot, which is covered with low brushwood, and has never been disturbed by the plough. I uncovered a few square yards of a floor of large bricks, which had evidently been broken up, and were mixed with what appeared to be roof-tiles, with others which appeared like cornice-mouldings. They were literally covered with broken pottery of every description, among which were several fragments of fine Samian ware, mixed with a few human bones, some small nails, and traces of burnt wood, which seems to indicate that the buildings have been destroyed in the invasions of the barbarians which followed the retreat of the Romans from the island. The floor lay at a depth of from a foot to a foot and a-half below the surface, and was only two or three inches above the surface of the chalk.”

The following letter, addressed by the Rev. W. Dyke to Mr. Albert Way, at one of the earlier meetings of the Committee, has been delayed insertion in the Minutes by accidental circumstances:—

“*Cradley, May 10, 1844.*”

“MY DEAR SIR,—Of the two preceptories possessed by the Knights Templars in the county of Hereford, the remains are very scanty. The name of *Temple-Court*

indicates the site of the establishment in the parish of Bosbury, and persons now living remember the walls of the chapel standing within the moat. Their badge of a cross-patee you recognised on a sepulchral stone in the parish church.

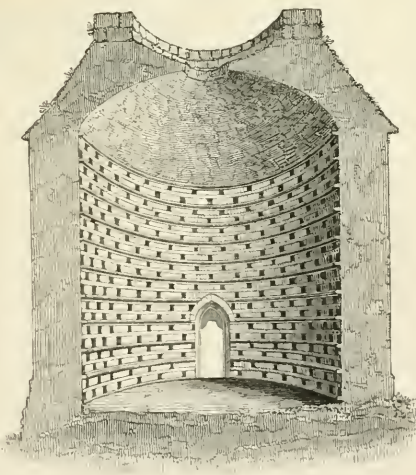
"Of the other preceptory at Garway little more can be said. The foundations of extensive buildings may be traced; only one building of any antiquity exists on the site; this is a circular dovecot, of which I send you an external and internal drawing. Whether this can be assigned to the Templars may admit of a doubt. The builder had no intention of leaving us in any uncertainty, for he placed on the tympanum of the south doorway an inscription with a date. Unfortunately the stone is of so perishable a nature that little of the inscription can now be deciphered. The abbreviation DNI, and the Roman numerals MCCC are distinguishable; but what decimals follow I am unable to discover. (See Woodcut in following page.)

"The wall is of stone, and four feet in thickness, with twenty-one ranges of holes for pigeons. The holes are made wider within the wall by cutting away the stones which form the surface. On inserting the hand into one range of holes, they would be found to open to the left, while the range above would be reversed. The building is further strengthened by a course of solid stone between every two ranges. The house is covered by a vaulting of stone, presenting a concave surface internally and externally. A circular opening in the centre of the vaulting affords the means of ingress and egress to the pigeons, while two doors, at the north and south, give the same facilities to unfeathered bipeds.

The noble owner (Lord Southwell) has recently substantially repaired the wall, but it is very much to be desired that the roof should be replaced, for the concave form of the vaulting facilitates the effects of the weather, and allows the rain to find its way freely through the vaulting.



Exterior of Dovecot.



Interior of Dovecot



"A dovecot of similar though inferior construction may be seen at Oldcourt, Bosbury. It is probable that many of the round pigeon-houses which one sees in passing through the country are similarly constructed.

"I likewise send you a sketch by the same artist (Mr. William Gill of Hereford) of a chimney at Grosmont castle. It is the principal feature in this picturesquely



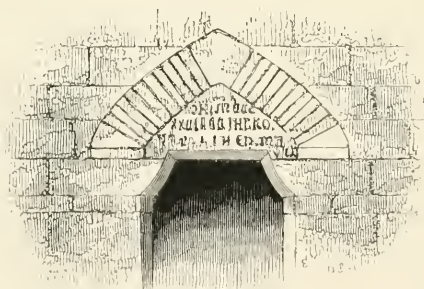
Chimney, Grosmont Castle.

situated fortress. When I saw it eleven years ago, I was more attracted by its picturesque than its architectural character; I can therefore give you no account of its construction: but I thought its elevated position might one day expose it to destruction, and it was worth while to have a sketch made of it, that some memorial might remain of so elegant a chimney.

"I am, dear Sir, yours very sincerely,

"Albert Way, Esq.

"WILLIAM DYKE."



Tympanum &c. of South Doorway, of the Dovecot, Garway.



# British Archaeological Association.

FIRST ANNUAL MEETING, CANTERBURY, SEPTEMBER, 1844.

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MONDAY, SEPT. 9.

THE proceedings of the general meeting were opened at half past three o'clock by an address from the President upon the objects of the Association, and the benefits it was calculated to realize. His lordship remarked that a disposition to cultivate intellectual pursuits was making rapid progress in this country, as well as on the continent, and this growing feeling was especially manifested with regard to archaeology. Most men of cultivated minds were now beginning to take an interest in examining and pondering over the remains of past ages. They were no longer satisfied with taking for truth the baseless vagaries of the human mind; they wished to judge for themselves, and to form theories that would spring from a study of facts, well scrutinized and established by the test of personal examination and severe criticism. Archaeology, thus placed on a sound footing, would go hand in hand with history. The antiquary was no longer an object of ridicule, for it was becoming too palpable that his researches and discoveries, perhaps in themselves apparently trivial, if not immediately applied to practical purposes, were often seized by some master-mind, and rendered subservient to the elucidation of unsettled points of the highest historical importance. In order to foster and direct this growing taste, the Archaeological Association had been formed, purposing to embrace a more numerous class of persons, and to enter upon a wider field of active research, than that to which the exertions of the Society of Antiquaries have hitherto been directed. It aspires to enrol among its members, individuals in all parts of the kingdom who will examine and describe antiquities that may be brought to light in their respective localities, and co-operate to preserve them. His lordship then gave a long list of reasons for the selection of Canterbury for the first annual meeting, and referred to the peculiar attractions it afforded to every section of the Association, from an investigation of which the institution could not fail being benefited.

Mr. C. Roach Smith, the Secretary, then read the list of papers which were to be brought before the meeting, and subsequently an address explanatory of the objects, operations, and prospects of the Association.

It having been suggested, that owing to a large accumulation of papers it would be desirable at once to bring forward some portion of them, Sir William Betham read from an elaborate paper on the origin of idolatry.

In the evening, at

#### THE PRIMEVAL SECTION,

the chair was taken at eight o'clock by the very Rev. the Dean of Hereford, and the proceedings commenced with a paper by the Rev. John Bathurst Deane, on the early sepulchral remains extant in Great Britain, and the connection with similar monuments in Brittany. The paper was illustrated by a large and beautifully executed plan of the extensive Celtic monuments on the plains of Carnac.

Sir William Betham, in reference to certain portions of Mr. Deane's paper, observed that it was very gratifying to trace a progress towards truth by the examination of these ancient remains. It was not long since, that any one presuming to think they were sepulchral, would have been laughed at. Many which had generally been considered as altars, modern researches have proved to be sepulchral monuments. To this class he also referred the well-known round towers of Ireland.

Mr. C. Roach Smith read an account by Mr. Thomas Bateman, jun., of the opening of barrows in the vicinity of Bakewell, in Derbyshire; illustrated by drawings, and an exhibition of objects discovered.

The meeting then adjourned to Barnes's rooms, where a *conversazione* was held. The tables were covered with an interesting variety of antiquities, which from their nature could have been only imperfectly inspected at the sectional meeting. Around the walls were suspended numerous well-executed rubbings of brasses, executed by Mr. Sprague of Colchester, and by Mr. Richardson of Greenwich; the latter by a new process and peculiar composition, exhibiting perfect *fac-similes*, in colour as well as in form, of the brasses themselves. Among other articles exhibited were beautiful specimens of carved ornaments, in wood, executed by the newly-invented process of Mr. Pratt, of New Bond-street.

Mr. E. J. Carlos exhibited rubbings of the brass of Thomas Cod, vicar of St. Margaret's church, Rochester, in a perfect state. The entire restoration has been effected with great difficulty, on account of the thinness of the metal. It has been surmised that both sides of this brass represent the same individual, but Mr. Carlos has reason to believe that the reverse side is of earlier date than the other.

Mr. Edward Pretty, of Northampton, exhibited a coloured drawing of a painting on the wall of Lenham church, in Kent, representing a nimbed angel weighing souls; one is in the lower scale praying to the Virgin Mary, who is throwing a rosary upon the beam to give weight to the scale; her right hand is raised, as bestowing a blessing, or interceding for the good soul. The other scale, which is upraised, has two devils or evil spirits, using every exertion to pull down the scale, and another imp is seated on the upper part of the beam with a soul in his hand, and blowing a horn. There has been an inscription underneath the figures. Mr. Pretty also forwarded drawings of an ancient house, and of the lich-gate at Lenham, with sketches of the Druidical monument at Coldrum, near Trotterscliffe, and of Goddard's Castle.

Lord Albert Conyngham exhibited some ancient gold ornaments found in Ireland, and a variety of amethystine beads, fibulæ, and other objects, chiefly from barrows on Breach Downs opened by his lordship.

Mr. Frederic Dixon, of Worthing, exhibited a pair of bronze torques, with other remains found near Worthing.



TUESDAY, SEPT. 10.

Between nine and ten o'clock the members assembled on the Breach Downs to be present at the opening of some barrows, under the superintendence of the noble President. The workmen employed had previously excavated the barrows to within a foot of the place of the presumed deposit. Eight barrows were examined. The general external character of the Breach Downs barrows, together with the objects found in many others of this extensive group, have been well described in the last volume of the *Archæologia*. They are generally of slight elevation above the natural chalky soil, the graves, over which the mounds are heaped, being from two to four feet deep. Most of them contain skeletons, more or less entire, with the remains of weapons in iron, bosses of shields, urns, beads, fibulæ, armlets, bones of small animals, and occasionally glass vessels. The graves containing weapons are assigned to males; those with beads, or other ornaments, to females. The correctness of this appropriation seems determined by the fact that these different objects are seldom found in the same grave. The deposit in one of the barrows opened this morning, presented the unusual association of beads and an iron knife. All contained the remains of skeletons much decayed; in some, traces of wood were noticed, and vestiges of knives.

After the examination of these barrows, the whole party visited the mansion of the noble President, at Bourne, and having inspected his lordship's interesting collection of antiquities, and partaken of a substantial repast, attended the excavation of two barrows in his lordship's paddock, forming part of the group of which some had been recently opened, and described by Mr. Wright in the present volume, p. 253—256.

## PRIMEVAL SECTION.

The chair was taken at eight o'clock by the Dean of Hereford. The various objects discovered in the barrows at Breach Downs and Bourne were exhibited on the table, together with an urn and glass cup found in one of the latter, the former of which had been repaired, and the latter restored as far as the fragments remaining would permit, by Messrs Bateman and Clarke. The restoration of the vessels by these gentlemen was effected in so skilful a manner, as to call forth the marked approbation of the meeting.

Mr. C. R. Smith made some remarks on the perfect correspondence of the barrows excavated in the morning with others on the same sites previously examined. The successful results of the day's explorations fully confirmed the opinions of those who had referred the date of these barrows to the fifth and sixth centuries. Their extension over a large tract of ground, systematic arrangement, number, and the care with which the objects interred with the bodies had been arranged in the graves, denote the appropriation of the

locality as a cemetery through a considerable range of time. The urn and glass vessel placed before the meeting, afforded excellent specimens of Saxon manufacture. To the experienced eye, they presented as distinctive an impress of the character and style of the times to which they belonged, as the more classic shapes of Greek or Roman fabric. Mr. Smith added, that the chalky mould having been extracted from the urn, the remains of a brass rim, apparently belonging to a small bag or leathern purse, had been found near the bottom.

Dr. Pettigrew gave an interesting description of the bones found in the various barrows, and remarked that the articles accompanying them in the graves were such as would be likely to be deposited by the friends of the respective deceased. Thus with the skeleton of a child were noticed beads, necklaces, and toys, the evident offerings of parental affection; with that of the hunter or warrior lay the knife and spear. The state of the teeth in all the barrows, with the exception of those of the child, indicated that the people had lived chiefly on grain and roots. Dr. Pettigrew, in alluding to a skeleton found in the mound above one of the graves, stated that from a close observation of the bones, it was his opinion that the interment was quite of recent date, the skeleton could not in fact have been deposited fifty years.

Professor Buckland compared the barrows on Breach Downs and in Bourne paddock with tumuli in various parts of England. Having read extracts from Mr. Wright's report of the examination of some of the barrows in Bourne paddock, Dr. Buckland proceeded to describe the appearances presented during the exploration on the present occasion, particularly with respect to the state of the bones, which he considered as no proof of age, having noticed the bones of Roman skeletons in several instances quite as perfect as those in the skeleton from the mound spoken of by Dr. Pettigrew<sup>a</sup>.

The Rev. Stephen Isaacson read an account of the discovery of Roman urns, and other remains, at Dymchurch, in the spring of 1844. The paper was illustrated by forty-five sketches, and by an exhibition of specimens of the various objects discovered.

Mr. C. R. Smith remarked that Mr. Isaacson's discoveries were extremely interesting, and topographically important, as they disproved the notion that in the time of the Romans Dymchurch and the surrounding low grounds had been covered by the sea.

Mr. John Sydenham read a paper on the "Kimmeridge Coal Money," illustrated by an exhibition of a large collection of specimens of every variety. These remarkable remains of antiquity are extensively found in a secluded valley district of Purbeck. They are made of bituminous shale, and from their fragile texture could never have been used as money. The

<sup>a</sup> Mr. Hall, of Blandford, who was present at this discussion, observes that he has in numerous instances disinterred similar

skeletons from the tops of barrows, under circumstances which decided their high antiquity.

writer's conclusions were that they were but the waste pieces thrown out of the lathe in the construction of armillæ, and other ornaments, by the Romanized Britons.

Mr. C. R. Smith read a communication from the Rev. Beale Post on the place of Cæsar's landing in Britain. The author believes that Dr. Halley's discoveries, deduced from astronomical calculation, must after all be the basis of our reasoning on this point, but that a want of proper consideration of localities, and of the changes effected by partial recession of the sea, induced Halley erroneously to fix on Dover and Deal as the places of arrival and debarkation, for which Mr. Post proposes to substitute Folkstone and Lynne.

The Rev. R. H. Barham expressed an opinion that the alteration in the Kentish coast, in the time of Earl Godwin, precluded any inference being drawn from the appearances of the present line of coast.

The President made some observations on Roman remains, which he had noticed at the excavations for building the bridge at Kingston-upon-Thames.

Mr. M. H. Bloxam exhibited a variety of Roman and Romano-British antiquities from Warwickshire.

The meeting then, at a late hour, separated.

WEDNESDAY, SEPT. 11.

### MEDIEVAL SECTION.

At eleven o'clock in the forenoon the sittings of the members were resumed in the Town Hall. The business was confined to the medieval section, of which the Ven. Charles Parr Burney, Archdeacon of St. Alban's, was the president, who took the chair, supported by the vice-presidents, the Rev. Dr. Spry and Sir Richard Westmacott.

The President opened the business of the section by a lucid exposition of the signification of the term 'medieval' period. He looked with peculiar interest to the operation of this section, as it was well calculated to unfold matters of the most stirring interest in connection with the general enquiry. By such an investigation the glory and even the prejudices of Englishmen would be awakened in defence of those noble ecclesiastical edifices which adorn our land. Architecture, in its most interesting phases, would be exhibited to them. The triumphs of that art, as evinced in the erection of such buildings as the cathedral of Canterbury, would be manifested. Its external beauties would be shewn, and its internal grandeur made known. That morning, with feelings of no ordinary gratification, he had visited the noble pile, and while viewing its gigantic proportions—massive in their harmony and magnificent in appearance—he could not satisfactorily conclude, indeed he repudiated the idea, that the age in which such buildings were erected could with any propriety be called the "dark age" of our country. He would now draw the attention of the meeting to the business before them.

A large and beautifully executed model, in colours, of Old Sarum, by W. H. Hatcher, Esq., of Salisbury, was exhibited, accompanied by a descriptive note, read by J. R. Planché, Esq., Secretary.

The Rev. Dr. Spry read a paper which had been entrusted to his care by a private friend, on a fresco-painting on the wall of Lenham church. It was accompanied by a drawing in pencil. A coloured drawing of the same subject had also been forwarded by Mr. E. Pretty of Northampton. Mr. G. Godwin, jun., enquired whether the painting in question was really a fresco? Was it not probably a distemper colouring? There was a great difference between the two.

The Rev. Dr. Spry said he was not of his own knowledge aware of its decided character. It might be a distemper colouring. He knew that in Canterbury cathedral there was a large painting of a similar kind in appearance, and he believed more trouble had been taken to destroy that painting than ever was employed to restore any work of ancient art. It was in fact nearly indelible; for as fast as it was apparently washed out, so fast it appeared again, and now it was fresh, and would, in his opinion, last while the stone itself endured.

Mr. Planché exhibited to the meeting, at the request of W. H. Blaauw, Esq., of Beechland, Uckfield, a curious relic of brass, discovered in 1835, together with some human bones, near the entrance gateway of the castle of Lewes, about a foot under the surface. In a letter to Mr. Planché, it was suggested by Mr. Blaauw that the object exhibited had been the pommel of a sword, and that the heater-shaped shields engraved upon it bore the arms of Richard, king of the Romans, who was taken prisoner at the battle of Lewes, May 14th, 1284. Mr. Planché admitted the interest of the relic, which he considered to be of the thirteenth century, but stated it to be his opinion that it was not the pommel of a sword, but a portion of a steel-yard weight of that period<sup>b</sup>.

The Rev. C. H. Hartshorne read a paper on embroidery for ecclesiastical purposes. It was illustrated by several coloured drawings; and a beautiful specimen was exhibited of embroidery on yellow silk with gold thread, executed in the reign of Edward III. The figures represented the Crucifixion, and the martyrdoms of St. Stephen and of several other saints.

Mr. George Wollaston read a paper on the frescoes upon the walls of east Wickham church, and exhibited drawings in illustration. Mr. Wollaston stated that these frescoes were about to be destroyed in consequence of the

<sup>b</sup> We have since been referred by Mr. Planché to the 6th plate of the 25th vol. of the *Archæologia*, in which will be found the engravings of two ancient steel-yard weights of precisely the same form and material (but possessing the upper portions by which they were hooked to the beam), and engraved with nearly the same

arms, which were exhibited to the Society of Antiquaries of London, February 2nd, 1832, by Mr. Samuel Woodward, of Norwich. They are also of the thirteenth century, and the armorial bearings presumed to be those of the same Richard, king of the Romans.



obstinacy of a party who had paid the fees for the erection of a mural tablet over them, which no inducement would tempt them to forego.

Dr. Buckland said that he thought it necessary that some decisive and immediate steps should be taken to stay this spoliation of our sacred edifices. He instanced several cases of destruction, and pressed upon the consideration of the meeting the necessity of acting with prompt energy to stay the desecration and destruction now going forward. It was proposed then by Dr. Buckland, and seconded by Mr. Wollaston, that a letter should immediately be addressed to the proper authorities, urging them to suspend the erection of the mural monument in East Wickham church. The resolution was carried unanimously. After which Mr. Croker moved, and Mr. Noble seconded, that the proper authorities in all such cases be interceded with, and that the rural deans be written to, in order that the efforts of the Committee in so holy a work might be assisted by their powerful co-operation.

Mr. Planché read a paper by Mr. M. A. Lower, of Lewes, on "the Badge of the Buckle of the ancient House of Pelham."

Mr. Stapleton read a paper on "the Succession of William of Arques," after which the meeting separated to visit the museum of Dr. Faussett.

#### HEPPINGTON, WEDNESDAY AFTERNOON.

By two o'clock a large number of the members and many ladies assembled at the mansion of the Rev. Godfrey Faussett, D.D., where Sir John Fagg had very obligingly forwarded for inspection a large collection of Saxon antiquities, which were arranged in Dr. Faussett's museum. Dr. Buckland, Mr. Wright, Mr. C. Roach Smith, Mr. Bland of Hartlip, and Dr. Faussett himself, superintended the arrangements made for admitting the company to the museum by small parties, in order that all might obtain a view of this extensive collection, and hear such a description as limited time and circumstances would permit.

This collection was made by the Rev. Bryan Faussett, the contemporary and associate of Douglas, who engraved and published many of the objects in his well-known "*Nenia Britannica*." In that able and sound work, however, justice has not been done in the engravings to many of the most interesting specimens, while a vast quantity of invaluable materials for illustrating the manners, customs, and arts of the early Saxons, are altogether unpublished. Nearly the whole of the collection inherited by Dr. Faussett, was accumulated from the barrows of the county of Kent. It consists chiefly of weapons in iron of various kinds, of ornaments of the person, many of them of the richest and most costly kind, articles of the toilette, vessels in glass and in copper and brass, coins, &c. The greater portion of these seems to claim unquestioned appropriation to the Saxon epoch. There is also a valuable department of Roman and Romano-British antiquities, and a small but no less valuable collection of Celtic implements and weapons. Almost every article is labelled, and is fully described or drawn, with an account of its dis-

covery, in five MS. volumes by Bryan Faussett. Each party after leaving the museum was conducted to a room set apart for refreshments.

WEDNESDAY EVENING, SEPT. 11, 1844.

### ARCHITECTURAL SECTION.

The meeting of the Architectural Section took place at eight o'clock, Professor Willis in the chair.

The Secretary read a letter from John Adey Repton, Esq., on the subject of the chronological progression of Gothic capitals. Mr. Repton says it is a common observation, that all semicircular arches are Saxon or early Norman, and that the sharp-pointed arch (exceeding the equilateral triangle) is the earliest Gothic. On the contrary, the round-headed arch may occasionally be found as late as the thirteenth, the fourteenth, and even the fifteenth centuries; and the sharp-pointed arch may be seen at a very late period, as in Bell Harry's steeple at Canterbury. We must therefore depend more upon the general forms of the capitals of columns, or the contour of mouldings, to ascertain the dates of buildings. This communication was illustrated by drawings of specimens of capitals, arch-mouldings, string-courses, hood-mouldings, and sections of munnions, chronologically arranged from the Norman period to the year 1500.

The Secretary laid upon the table a drawing of a Norman tomb at Coningsborough, and read a description of it, by Daniel H. Haigh, Esq., of Leeds.

Professor Willis read a translation of Gervase's account of the destruction by fire, in 1174, and the rebuilding of the ancient cathedral of Canterbury in 1175—84, and compared the description of the new work, as described by Gervase, with the present condition of the cathedral, tested by measurement, and illustrated by a plan and section, shewing how exactly they agree. He pointed out the distinct character of the work of Lanfranc, by its ruder masonry, smaller stones, wider joints, and ornaments cut with the hatchet instead of the chisel, and traced the work of each year after the fire, proving by this means the date of the introduction of the Early English style; the work of 1175 being late Norman, while that of each succeeding year shews a progressive change, until in 1184 we have nearly pure Early English work.

A paper was read by Mr. Godwin on certain marks of the masons, which he had observed on the stone-work of various churches abroad and at home, many of which he had also recognised in Canterbury cathedral.

The Rev. C. Hartshorne described the keep at Dover castle, and the block-houses erected on the coast of Kent by Henry VIII., and exhibited plans of the same.

Mr. Abraham Booth read a paper on the preservation of public monuments, as an object worthy the attention of the Association.

During the meeting it was announced that Mr. Beresford Hope had pur-

chased the ruins of St. Augustine's monastery, for the purpose of preserving them from destruction.

The meeting prolonged its sitting to a late hour, when it adjourned to the conversazione at Barnes's Rooms, which was numerously attended. The tables, as before, were covered with a variety of interesting objects, in addition to those exhibited on the Monday evening, including coloured drawings of paintings recently discovered in churches in Northamptonshire, by E. T. Artis; coloured drawings and sketches of various ancient remains in Kent, by Edward Pretty; and the beautiful piece of embroidery work exhibited at the meeting of the Medieval Section was suspended on the wall. Some lately published topographical works were laid on the table, among which were, "The History and Antiquities of Dartford," by Mr. J. Dunkin, and "The History of Gravesend," by Mr. Cruden. There were also exhibited the proofs of the plates of a forthcoming work on the Anglo-Saxon Coinage, by Mr. D. H. Haigh, of Leeds.

Lord Albert Conyngham exhibited a beautiful ornamental sword of the period of the *renaissance*, and a head of John the Baptist, finely sculptured in marble, by Bennini. The first impressions had also arrived, and were exhibited, of a handsome medal struck to commemorate the first meeting of the Association, by Mr. W. J. Taylor, of London.

Mr. C. R. Smith laid on the table numerous specimens of fibulæ, or brooches, in lead, found in the rivers at Canterbury, at Abbeville in France, and in the Thames at London. These brooches are stamped out of thin pieces of lead, and bear a variety of figures and devices, all of a religious tendency; they were obviously worn by devotees and pilgrims in the middle ages, as a kind of certificate of their having visited a particular shrine, or joined in some sacred ceremony. One of these fibulæ bears a mitred head, with the inscription CAPVT THOME. This, Mr. Smith observed, had unquestionably been brought from Canterbury to London (where it was found) by some visitor to the shrine of Thomas à Becket, and he quoted a passage in Giraldus Cambrensis, in confirmation of this opinion. These brooches are from the collections of Mr. W. H. Rolfe, Mr. Welton, and Mr. Smith.

#### THURSDAY, SEPTEMBER 12.

The entire day was devoted to excursions to Richborough and Barfreston, and to visits to the antiquities of the city. Professor Willis visited the cathedral and recurred to the work of Gervase, continuing his exposition of that writer to numerous members of the Association by whom he was accompanied. The party to Richborough comprised the Dean of Hereford, Dr. Buckland, Dr. Spry, the Rev. S. Isaacson, Messrs. Ainsworth, Bateman, Clarke, Hall, &c.—Richborough, the *Rutupium* of the Romans, has acquired new interest from the researches recently made by Mr. W. H. Rolfe, with a view to dis-

cover the extent and nature of an immense subterranean building in the area of the station. Mr. Rolfe has ascertained the extent of the masonry, but has been unable as yet to discover any entrance to the chambers which he and others believe it encloses. After inspecting Richborough, a few of the members called at Sandwich, and examined the collection of antiquities at Mr. Rolfe's, one of the most extensive and interesting in the county, and arranged, as all collections should be, with reference to the localities in which the specimens have been discovered. The party then accepted an invitation to lunch at John Godfrey's, Esq., of Brook House, Ash, and then proceeded to Barfreston and inspected the church, so celebrated for its architectural peculiarities. Another party, under the guidance of Lord Albert Conyngham, visited the Castle, Pharos, and Churches, at Dover.

FRIDAY, SEPT. 13.

HISTORICAL SECTION, at eleven A.M.

LORD ALBERT CONYNGHAM, who presided, introduced the business of the meeting by some observations on the importance of historical science, and on the attention shewn to it in the arrangement of this section.

Mr. Crofton Croker read a letter from Miss Caroline Halsted, relating to a commission issued by Richard III. in 1485 for collecting alms for the new roofing of the chapel of St. Peter, St. James, and St. Anthony, at our Lady of Reculver in Kent. Mr. J. G. Nichols stated that there formerly existed at Reculver a chapel independent of, and at a distance from the church, which was probably the one here alluded to.

Mr. Croker laid before the meeting a series of extracts from a book of accounts of expenses relating to the repairing and storing of the king's ships in the river Thames in the reign of Henry VIII., communicated by Mr. John Barrow. The original MS. is preserved at the Admiralty.

Mr. Croker then read a paper by himself on the character of Richard Boyle, first earl of Cork, in which he compared that nobleman's autobiography with other contemporary authorities, and shewed that he was by no means the honest and good man described by himself and his friends. Mr. Croker's evidences were partly taken from the parish registers of St. Paul's in Canterbury.

Mr. Halliwell made a few observations on some early MSS. preserved in the library of Canterbury cathedral. He mentioned, among others, a curious collection of satires in English verse, written about the year 1590, and therefore to be ranked among the earliest compositions of this class known, and an early chartulary of the monastery of St. Augustine.

Mr. Wright read a short communication from Mr. Halliwell, relating to the coronation of Henry VI. of England at Paris.

Mr. Wright afterwards read a paper on the condition and historical importance of the municipal archives of the city of Canterbury, illustrated by a considerable number of extracts from the documents themselves.



Mr. Wright laid before the meeting a series of extracts from the bursars' accounts of Merton college, Oxford, from 1277 to 1310, presented by Mr. J. H. Parker, and read a communication from Mr. Parker on the subject. These accounts shew that the chapel of Merton college, a beautiful example of the Decorated style of architecture, was built in 1277, the high Altar being dedicated in that year; and therefore carry the first introduction of that style in England to an earlier date than had previously been ascertained, although it had been conjectured.

#### PRIMEVAL SECTION, at three o'clock P.M.

The Dean of Hereford in the chair.

##### EXHIBITIONS.

1. Romano-British urns and earthen vessels, excavated about twelve years since at Bridge-hill, near Canterbury, during the alteration then made in the line of road from Canterbury to Dover. These and many other urns with skeletons and fragments of weapons, were deposited about midway from the foot of the hill to the top.—By William Henry Rolfe, Esq.

2. Roman glass vessels and pottery, discovered a few years since in excavating for the foundations of Victoria-terrace, St. Dunstan's, Canterbury.—By Ralph Royle, Esq.

3. Roman urn, found four and a half feet from the surface of the earth, about a quarter of a mile from the riding gate of the city of Canterbury, on the old Dover road. Several skeletons, lying abreast of each other, with other remains, were found at the same place.—By Mr. John Alford Smith.

4. A large collection of Roman vases, discovered in the precincts of the cathedral.—By George Austen, Esq.

5. Gold Byzantine and Merovingian coins, mounted and looped for decorating the person, discovered with other ornaments in gold near the church of St. Martin's, Canterbury.—By W. H. Rolfe, Esq.

Mr. C. Roach Smith remarked, that these coins had evidently been arranged as a necklace, a custom common to the later Romans and Saxons. Roman coins and gems seem to have been much sought for by the Saxons, who used them not only as elegant ornaments but also, as Mr. Wright (in a paper lately read before the Society of Antiquaries) has shewn, as amulets or charms. One of these gold coins is in itself particularly interesting, as it appears to have been struck by Eupardus, a bishop of Autun, who lived in the early part of the sixth century, but of whom history is almost silent, neither does it appear that any other coin bearing his name has been found. Mr. Smith added that the discovery of these ornaments may be taken into consideration as evidence of the early appropriation of the locality as a place of sepulture.

6. Specimen of a rare Roman goblet or bowl in variegated opaque glass,

with bronze statuettes and other articles of Roman art found in London.—By William Chaffers, jun., Esq.

7. Drawings of some Roman statues recently found in Northamptonshire. A wax model of a Roman kiln for pottery, with specimens of various kinds of pottery found therein, and in other Roman kilns discovered in Northamptonshire.—By Edmund Tyrrell Artis, Esq.

8. Drawings of Celtic, Romano-British, and Saxon remains, found at Sittingbourne, Kent, together with a map of the locality, shewing the relative position of the sites of their discovery.—By the Rev. Wm. Vallance.

9. Roman vases of very remarkable and elegant shapes, said to have been excavated in a barrow in Wiltshire.—By Joseph Clarke, Esq.

10. Roman urn, and a basin, apparently of later date, found in the garden of W. G. Gibson, Esq., of Saffron Walden.—By Joseph Clarke, Esq.

11. Plan of foundations of extensive Roman buildings, near Weymouth.—By Professor Buckland.

12. Full-sized copy of an inscription on a stone at the east end of the churchyard of Thursby, near Lincoln.—By John Gough Nichols, Esq.

Mr. C. Roach Smith read a communication from Mr. Edmund Tyrrell Artis, on a recent discovery of Roman statues, and a kiln for pottery, in the vicinity of Castor, Northamptonshire. The statues were discovered on the site of the brickyard, at Sibson, near Wansford. They are of fine workmanship, and sculptured from the stone of a neighbouring quarry. The kiln described by Mr. Artis, had been constructed upon the remains of an older one. It appears to have been used for making the bluish black, or slate-coloured kind of pottery, so frequently met with wherever Roman remains are found in England. This colour, Mr. Artis has ascertained, was imparted to the pottery by suffocating the fire of the kiln at the time when its contents had reached the proper state of heat to insure a uniform colour. The entire process of making these urns is minutely described by Mr. Artis.

The Rev. C. Hartshorne observed that he had seen the statues mentioned by Mr. Artis, which he considered to represent Hercules, Apollo, and Minerva, executed in a good style of art. The Duke of Bedford has taken pains to preserve them.

Mr. Smith then read a paper by James Puttock, Esq., on the Roman Itineraries in relation to Canterbury; an account of Celtic, Romano-British, and Saxon remains found at Sittingbourne, Kent, by the Rev. William Vallance; and notices of Roman and British encampments near Dunstable, by Mr. W. D. Saull.

Mr. Pettigrew read a paper on a bilingual inscription, from a vase in the treasury of St. Mark at Venice, which had been forwarded to him by Sir Gardner Wilkinson. The inscription was in the arrow-headed character and in Egyptian hieroglyphics, which in a cartouche contained the name of Artaxerxes.

Professor Buckland gave a description of the remains of a Roman temple, and of a very extensive town and Roman burial-ground, recently discovered near Weymouth, and illustrated his remarks by drawings, and specimens of some antiquities from the locality.

Mr. Pettigrew read a note by Samuel Birch, Esq., F.S.A., on a gold Saxon buckle found in Hampshire.

### THE MUMMY.

The members met in the theatre at eight o'clock, where Mr. Pettigrew first read an essay on the different kinds of embalmments among the Egyptians, and then proceeded to unroll the mummy, which had been obtained from Thebes by Colonel Needham, and secured for the Association by Mr. Pettigrew. It measured five feet two inches, and was invested with a considerable quantity of linen bandage, stained of the usual colour by the gum of the acacia, as supposed by Mr. P.; over the whole a large sheet of a pinkish colour was thrown, dyed with the *carthamus tinctorius*. Bituminous matter having penetrated through the sides, the bandages could not be unrolled from the body; they were therefore cut away, and among them numerous compresses were found, filling up all spaces. Time would not permit of the complete display of the mummy, but the head was fully developed, and the face was found to have been gilt, large portions of gold-leaf, upon the removal of the bandages, presenting themselves in most vivid brightness. The brain had been extracted through the nostrils, and bitumen injected into the cavity of the skull. The head had been shaven some little time before the death of the individual, who was therefore conjectured to have been a priest, though his occupation or position in life was not expressed in the hieroglyphics upon the case. The arms were folded across the chest, and at the bottom of the neck the remains of a lotus. Many other things will probably be found when the examination shall be proceeded with, which will be done at Mr. Pettigrew's leisure, and a regular account of the examination drawn up. The hieroglyphics, according to Mr. P., aided by the knowledge of Mr. Samuel Birch of the British Museum, read thus:—

1. Royal offering to Anup attached to the embalment, that he may give wax, clothes, manifestation, all on altar? to go out in the West happy—that he may give air the movement of breath for sake of HAR (or Horus) truth speaking, son of UNNEFER child of Lady of the House SAHERENEB.

2. Royal Gift offered to Osiris resident in the West—great God—Lord of the East that he may give a good painted case (sarcophagus) in Noutker (Divine Hades or Subterranean Region.)

3. Oh support Maut—mistress living Nutpe—great one rejoicing in Tetu (or Tattu or Tut) with thy mother, the Heaven over thee, by her name of Extender of the Heaven—that she may make thee to be with the God annihilating thy enemies in thy name of a God, directing or suffusing with other things all giving great in her name of water—great her name of thy mother . . . over thee—in her name . . . thee to be with the God annihilating thy enemies in thy name of a God;

that she may suffuse, making . . . HAR, son of UNNEFER truth speaking, born of Lady of the House making SAHENNEB.

There were also upon the cases the addresses to Amset, Kebhsnof, Simauf, and Hapee, the four Genii of the Amenti, who were figured on the case.

A part of the inscription above given, Mr. Pettigrew observes, seems carelessly and hurriedly written, and the end is a mere repetition of one of the previous clauses of the sentence. The formula, No. 3, is the same as that which occurs on the coffin of Mycerinus, from the third pyramid, on the side of a tomb of the epoch of Psammetik III. or Apries at Gizeh, and on a gilded mummy case in the possession of Mr. Joseph Sams. The mummy is probably not to be referred to an earlier period than the fifth or sixth century before the Christian era.

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The reading of the following papers was postponed in the different sections for want of time.

1. On the Origin of the Celts, by Sir W. Betham.
2. On the Astronomical Chronology of Egypt, by Isaac Cullimore, Esq.
3. A Review of Roman Remains extant in the county of Kent, with Observations on recent Discoveries of Roman and Saxon Remains in various parts of the county, by C. Roach Smith, Esq.
4. On the Connection between the late Roman Architecture, and that previous to the twelfth century, by M. H. Bloxam, Esq.
5. On the Prospects and Anticipated Influence of the British Archæological Association, by W. Jerdan, Esq.
- 6, 7. On Automata, or Moving Images, and on the Magical Operation of Numbers, by the Rev. Henry Christmas.

#### SATURDAY, SEPT. 14.

At the general meeting held at eleven o'clock, A.M., after the reports of the Sections had been read, the thanks of the meeting were voted to,—

1. "THE DEAN AND CHAPTER OF CANTERBURY," moved by Thomas Stapleton, Esq., F.S.A., seconded by Sir James Annesley, F.R.S., F.S.A.
2. "THE MAYOR AND CORPORATION OF CANTERBURY," moved by H. C. Robinson, Esq., F.S.A., seconded by Charles König, Esq., K.H., F.R.S.
3. "THE PRESIDENT," moved by the Dean of Hereford, F.R.S., F.S.A., seconded by T. J. Pettigrew, Esq., F.R.S., F.S.A.
4. "THE TREASURER," moved by the Very Rev. Archdeacon Burney, F.R.S., F.S.A., seconded by the Rev. Dr. Spry, F.S.A.
5. "THE GENERAL SECRETARIES," moved by the Rev. J. B. Deane, F.S.A., seconded by T. C. Croker, Esq., F.S.A.
6. "THE PRESIDENTS, VICE-PRESIDENTS, SECRETARIES, AND COMMITTEES," moved by T. J. Pettigrew, Esq., F.R.S., F.S.A., seconded by the Rev. J. J. Ellis, M.A., F.S.A.
7. "THE LOCAL COMMITTEE," moved by T. Wright, Esq., F.S.A., seconded by J. G. Nichols, Esq., F.S.A.
8. "THE REV. DR. FAUSSETT, for his great courtesy and kindness in receiving the members of the Association to inspect his most interesting collection of antiquities," moved by C. Roach Smith, Esq., F.S.A., seconded by J. O. Halliwell, Esq., F.R.S., F.S.A.



9. "ALEXANDER JAMES BERESFORD HOPE, Esq., M.P., for the noble example he has set in purchasing the remains of St. Augustine's Monastery for the purpose of preserving them from further desecration and repairing the original work," moved by the Rev. S. Isaacson, M.A., seconded by the Rev. Charles Hassells, M.A.

10. "THE AUTHORS OF PAPERS AND EXHIBITORS OF ANTIQUITIES," moved by Dr. W. V. Pettigrew, seconded by Thomas Amyot, Esq., F.R.S., Treas.S.A.

The Treasurer announced the desire which had been expressed by many members of the Association, to contribute to a fund for the exploration of antiquities, for aiding the publication of important and expensive works on antiquarian subjects, and for the other general purposes of the Association; the following gentlemen have already forwarded their contributions for the same.

	£.	s.	d.		£.	s.	d.
Hudson Gurney, Esq. . . .	21	0	0	Walter Hawkins, Esq. . . .	5	5	0
John Norris, Esq. . . .	20	0	0	Matthew Bell, Esq. . . .	5	5	0
L. H. Petit, Esq. . . .	10	10	0	Sir John Swinburne, Bart. . . .	5	5	0
Archdeacon Burney . . . .	10	10	0	Beriah Botfield, Esq., M.P. . . .	5	0	0
Rev. Dr. Spry . . . .	10	10	0	Sir James Annesley . . . .	5	0	0
William Salt, Esq. . . .	10	10	0				

## ANNUAL SUBSCRIPTIONS.

Francis Benthall, Esq. . . .	2	2	0	Henry Phillips, Esq. . . .	1	1	0
Rev. Wm. Thornton . . . .	2	2	0	Charles F. Barnwell, Esq. . . .	1	1	0
Joseph Arden, Esq. . . .	2	2	0	Dr. John Lee . . . .	1	0	0
Sir James Boileau, Bart. . . .	2	2	0	Charles Newton, Esq. . . .	1	0	0
Dr. Jephson . . . .	2	2	0	J. B. Bergne, Esq. . . .	1	0	0
Edward Bridger, Esq. . . .	1	1	0	Augustus O'Brien, Esq., M.P. . . .	1	0	0
William Chaffers, Esq. . . .	1	1	0	Miss Anna Gurney . . . .	1	0	0
Rev. A. W. Burnside . . . .	1	1	0	John Huxtable, Esq. . . .	1	0	0
T. W. King, Esq. . . .	1	1	0	S. S. Rogers, Esq. . . .	1	0	0
Thomas Stapleton, Esq. . . .	1	1	0	James Dearden, Esq. . . .	1	0	0
Count Mortara . . . .	1	1	0	John Bidwell, Esq. . . .	1	0	0
Bolton Corney, Esq. . . .	1	1	0	Rev. Henry Defoe Baker . . . .	1	0	0
W. J. Booth, Esq. . . .	1	1	0	John Smith, Esq., L.L.D. . . .	1	0	0
Ambrose Poynter, Esq. . . .	1	1	0	— Mac Lellan, Esq. . . .	1	0	0
Rev. Neville White . . . .	1	1	0	Charles J. Whatman, Esq. . . .	1	0	0
James Whatman, Esq. . . .	1	1	0	D. Price, Esq. . . .	1	0	0
Rev. J. Lee Warner . . . .	1	1	0	Alfred White, Esq. . . .	1	0	0

After the general meeting on Saturday, a select party, including Archdeacon Burney, Dr. Spry, Mr. C. R. Smith, and Mr. Wright, paid a visit to the interesting church of Chartham, and were kindly and hospitably entertained by the Rev. H. R. Moody, vicar of Chartham.

## Notices of New Publications.

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DRESSES AND DECORATIONS OF THE MIDDLE AGES, FROM THE SEVENTH TO THE SEVENTEENTH CENTURIES. By HENRY SHAW, F.S.A. 2 vols. imperial 8vo. *London*, Pickering, 1844.

This very attractive and superbly embellished publication presents the most instructive series of specimens of the arts, and decorative artistic processes of the middle ages, that has ever been offered to public attention: it comprises ninety-four elaborate plates, the greater number of which are very richly coloured, and a profusion of characteristic woodcuts. The subjects, selected at home and on the continent with much judgment, are represented with the skill and minute accuracy which stamps Mr. Shaw's publications with so high a value, and renders them not merely elegant table-books suitable for the drawing-room, but treasuries of curious and valuable information, to which the antiquary or the artist may constantly have recourse with fresh interest and advantage. In a former production, this talented artist had given a few striking examples of the taste displayed by our forefathers in the utensils or appliances of ordinary life, such as decorated the table or the dwellings of the higher classes of society; in the present work, he has taken a wider range, and brought together, as a chronological series, an interesting selection of objects which are preserved in public and private collections in England and abroad, scattered far apart, and in many cases scarcely accessible to the curious. By representations executed with a degree of care and fidelity hitherto unequalled, Mr. Shaw has now in some measure supplied the deficiency so heavily felt in this country by the student of medieval art and antiquities. England is the only country in Europe which has up to the present time formed no public collection illustrative of national art, and specially destined to receive objects interesting from the historical associations attached to them, personal relics valuable from their connexion with the memory of eminent characters in ancient times, and not less to be prized as supplying characteristic examples of the gradual progress of art and taste from the earliest periods. Mr. Shaw has materially enhanced the value of his work in the eyes of the English antiquary by the judicious selection of numerous interesting memorials connected with the history of the realm. Such are the enamelled ring of Ethelwulf, the jewel which Alfred caused to be made, and which he is supposed to have lost at the eventful period of his career, when he fled before the Danes into the west; the contemporary portraits of several of our monarchs and personages of the blood royal, and the nuptial present of Henry VIII. to Anne Boleyn, the elegant clock which was purchased at Strawberry Hill for Her Majesty the Queen.

It would be difficult to mention any kind of art, or decorative process, practised during the medieval period which is not exhibited and illustrated in these volumes. There is scarcely any branch of antiquarian research upon which they do not throw a new light by some of the varied examples

which embellish every page. Mr. Shaw has availed himself of the recent improvements in the process of printing in colours by the use of woodcuts : the effect is most satisfactory, the brilliant initial letters and coloured decorations introduced in the letter-press, render it scarcely less attractive to the eye than the plates themselves.

This work will prove particularly serviceable to those who investigate the details of costume, which are constantly found to be the most valuable key to the chronological arrangement of works of art during the middle ages.

The examples of ecclesiastical costume, as also of sacred ornaments and appliances, are of a very interesting character, especially the mitre and vestments of St. Thomas of Canterbury, preserved in the treasury of the cathedral of Sens, where he resided for a time after his flight into France in 1164. The apparel of the Amice, of which a representation is here given, may serve as a specimen of the designs of the embroidery which adorns these curious relics. The colours, which alternate at short intervals, are red, blue, and green ; the crosses, the running design on the border, and some other portions, appear to have been wrought with gold, whence embroidery of this kind received the appellation *aurifrigum*, or an orfrey. The width of the original apparel is  $4\frac{1}{2}$  inches. The most curious object preserved at Sens, as having belonged to Becket, is the mitre, of which Mr. Shaw has given a beautiful representation. It appears to be the *mitra auriphrygiata* of the Roman Ceremonial, which was formed of tissue of gold and embroidery, without any gems or plates of gold and silver. It is adorned with a remarkable ornament, which was very frequently introduced on the vestments of the Greek Church, and of which several examples occur on sepulchral brasses or other memorials in England : this symbol, originally formed by a combination of the letter gamma four times repeated, was termed *Gammadion*. The conformity of fashion between this mitre attributed to St. Thomas, and the mitre



which appears in the representation of Hedda, bishop of Winchester, executed about the same period, deserves notice. The same form appears in both, the elevation is slight, compared with mitres of a subsequent period, and the apex forms a right angle. This curious subject is taken from the Roll, which presents a series of drawings illustrative of the Life of St. Guthlac, and it exhibits his admission into priest's orders. These designs have been engraved for Nichols' History of Leicestershire, and the original roll, a remarkable specimen of English design during the latter part of the twelfth century, is preserved at the British Museum<sup>a</sup>.



The successive variations in the form of the mitre, or other similar details, serve to the practised eye as indications of date; it is on this account interesting to compare the simple embroidered mitre of the twelfth century with the superb, but less elegant work of the fifteenth, the splendidly jewelled *mitra pretiosa*, wrought by Thomas O'Carty for Cornelius O'Deagh, bishop of Limerick, about the year 1408, which has supplied Mr. Shaw with the subject of one of his most beautiful plates. This valuable relic of Irish workmanship in the precious metals had previously been represented in the *Archæologia*, vol. xvii., accompanied by a dissertation from the pen of the

<sup>a</sup> Harl. Charter, V. 6.



late learned Dr. Milner, but a very erroneous notion of its real form is there conveyed, inasmuch as the plate exhibits the design of one moiety of the mitre, as if it were developed, or as a flat object, instead of shewing it in the true perspective. This defect has been properly corrected in Mr. Shaw's plate.



The student of military antiquities and costume will find in these volumes a profusion of well-chosen examples, some of which, like the splendidly emblazoned monumental effigy of William Longuespée, at Salisbury, are of the highest interest as specimens of ancient English art. This beautiful early work of sculpture is formed of the grey marble which formerly was quarried in great abundance at Corfe, and various places on the Dorsetshire coast. The figure is in great part highly polished, but was richly painted and gilded throughout, as a lively portraiture of the warrior in his complete equipment. Mr. Shaw has bestowed much care and pains in the endeavour to give, from indications which are still to be found on certain parts of the statue, a restoration of the original effect. It should be observed, that all monumental effigies, of what material soever, of stone or wood, of marble or alabaster, were, from the earliest periods down to the seventeenth century, invariably painted and gilded, in accordance with the proper colouring of the original costume. An interesting exhibition of the military accoutrement of a later period is afforded by the delineation which is copied from the Life of Richard Beauchamp, preserved in the British Museum. It represents a single combat with axes, which took place at Verona between

that doughty earl of Warwick and Sir Pandulf Malacet (? Malatesta). In the porter's lodge at Warwick castle may be seen a specimen of the singular long-handled axe, such as is represented in the drawing in question; possibly it may be the identical weapon which was used by Earl Richard at that memorable feat of arms, but it has been fitted with a short handle, as if intended for single-handed use, like a battle-axe. Besides the numerous subjects illustrative of armour and arms, much information is to be gained in regard to the details of ancient warfare. The curious military engines, which were used with dire effect previously to the invention of gunpowder, are exhibited in active operation, as in the annexed representation, taken from a drawing executed about the close of the fourteenth century, which shews the machines used for projecting huge stones. It is said that these powerful machines, which were called *pierrières*, *calabres*, *mangonels*, &c., were introduced during the reign of Henry III. by the second Simon de Montfort. It is singular that the only specimens which have



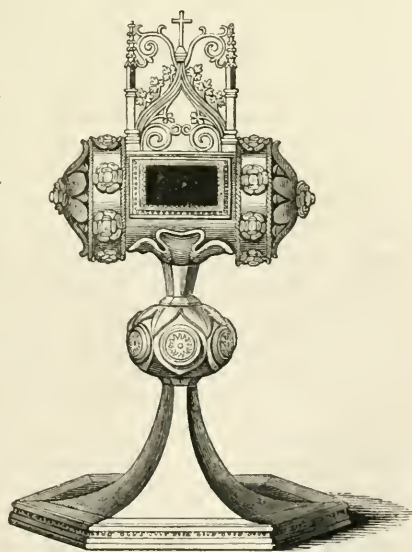
been noticed of the large stone balls or pellets, with which the walls of a fortress were battered by means of such artillery, were found a few years since in the soil, on the site of the extensive lake which formerly washed the walls of Kenilworth castle, granted by Henry III. to the same De Montfort, earl of Leicester. Possibly these might have been some of the ponderous projectiles which had been employed during the obstinate siege maintained against Henry by the partizans of the rebel baron, under his younger son, after the battle of Evesham. The fashion of the stately pavilion, which served to shelter the warrior in the field, of the galley in which he crossed the seas, with its lofty quarter-deck, and



contrivances suited for warfare with the sling and the cross-bow, as well as many other curious details, are to be studied in the delineations faithfully copied by Mr. Shaw. It is surprising, that in a country which makes its boast of the dominion of the seas, no antiquary should hitherto have taken up a subject of research so fraught with curious interest as the history of ancient shipping; we may, however, anticipate that ere long this deficiency in national archæology will be supplied from the pen of Sir Samuel Meyrick, by whose assiduous research another most obscure and intricate subject has already been elucidated, and whose valuable collection at Goodrich Court, laid open with the utmost liberality to the student and the curious, affords the most instructive chronological series of armour and arms which exists in Europe.

The admirer of the quaint and elaborate works of the middle-age goldsmiths and enamellers will find in Mr. Shaw's attractive plates many objects of more than ordinary interest. One of the most elegant is the gold coronation spoon, which is used for receiving the sacred oil from the ampulla, at the anointing of the sovereign; it is probable that this is the sole relic of the ancient regalia which has been preserved to the present time. Its date is about the twelfth century. A rich display of chalices, crosses, crosiers, reliquaries, and other sacred ornaments, is given, as also of elegant works destined for ordinary or personal use, jewellery, arms, the beautiful parcel-gilt covered cups, which served to garnish the court cupboard of the sixteenth century, and amongst them that unique specimen of German *niello*, which is now preserved in the print-room at the British Museum. The elegant little reliquary, of which a representation is here offered to our readers, is a work of the fifteenth century; the original exists at Paris.

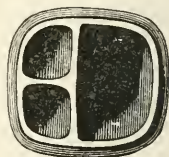
It would not be possible to advert in detail to all the artistic processes, of which specimens are here brought together. Painted glass, illuminated MSS., tapestry and embroideries, decorative pavements, the sepulchral brass and the incised slab, as well as works of a higher class of art, such as the remarkable portraits of Richard II., at Wilton, Margaret, queen of Scotland, at Hampton Court, and Francis I., attributed to the pencil of Janet, all are presented to view in rich variety. The portrait of King Richard may



be regarded as the most curious painting in the earl of Pembroke's



collection, and is known by the etching executed by Hollar, which gives but an imperfect idea of the original. This picture has been cited as a specimen of painting in oil, the date assigned to it being 1377, thirty-three years previous to the supposed invention of the art by John ab Eyck. Mr. Shaw, however, considers it to be painted in distemper, and supposes the resemblance to oil-painting to be occasioned only by the varnish.



The scattered objects which are preserved in the mansions of the aristocracy in Great Britain, and must be regarded with special interest on account of historical associations which are connected with them, are very numerous. Of an interesting little relic of this description, which has now been brought to light by Mr. Shaw, a representation is here submitted to our readers. It is the penner, which, as tradition affirms, was left at Waddington Hall by Henry VI., during his wanderings in Yorkshire, after the fatal battle of Towton. At Bolton Hall, the previous place of his concealment, he had parted with his boots, his knife, fork, and spoon. The case for pens and ink, destined to be appended to the girdle, is formed of leather, neatly ornamented with patterns in relief. The process of impressing designs on leather softened by heat, and termed *cuir-bouilli*, was anciently carried to singular perfection, and rendered available for a variety of purposes. Defences formed of this material supplied the place of the more cumbersome armour of iron plate, and greaves or "jambeux of coorbuly," which are mentioned by Chaucer, as part of the equipment of Sir Thopas, may be noticed on the monumental effigies of the period. It is recorded that the figure of Henry V., which was exposed to public view during his obsequies, was formed of *cuir-bouilli*. The remarkable durability of ornamental work impressed upon leather by such means, is shewn by the very curious specimens which have been discovered in Moorfields, in positions where they had been much exposed to damp: they consist of shoes, belts, and pouches, and are preserved in the interesting collection which has been formed by Mr. Charles Roach Smith, consisting almost exclusively of antiquities, of every period, which have been brought to light in the city of London and its environs.



ALBERT WAY.



AN ANALYSIS OF GOTHIC ARCHITECTURE, ILLUSTRATED BY DRAWINGS MADE FROM ACTUAL MEASUREMENT OF EXISTING EXAMPLES THROUGHOUT ENGLAND, AND CAREFULLY DELINEATED TO SCALE. By R. & J. A. BRANDON, Architects. Nos. I. and II. *London*, P. Richardson. 1844.

We cannot better explain the object of this publication than by reprinting the first paragraphs of the Prospectus :—

“The want of a work on this important subject has long been felt by the profession. The many beautiful pictorial works that are now being published are quite inadequate to the purpose, and seem designed rather for the amateur than for the architect : it is with the view of supplying this deficiency and with the earnest hope of contributing a work of real value and interest to the libraries of scientific, professional, and practical men, that the authors have been induced to place before the public the result of deep research and study, laying claim to nothing new or unattainable by others, but merely to a careful and patient investigation of the truly beautiful remains of Gothic architecture in this country and an accurate representation thereof.

“All the different examples will be classified according to their date, and when complete the work will take that arrangement, but it is not proposed to publish them in chronological order.

“Each subject will be accompanied with plans and ample sections of the mouldings, and whenever any particularly interesting constructive feature occurs, it will be carefully drawn out to a larger scale.”

The publication being intended chiefly for architects, we must not expect the plates to be made intelligible to unprofessional eyes ; they are accordingly executed in such a manner, that few besides architects can enter into the spirit of them, or take much delight in beholding them. They are drawn on stone with a pen, in outline only, without any attempt at shadows or effect, but fairly done in their way, with general accuracy and attention to details, sections of mouldings, &c. So far as the work has yet gone, we cannot say that the selection of subjects appears very judicious : it would be easy to point out finer examples of the respective styles. The use of the term *Semi-Norman* on the first plate is unfortunate ; this term has been always repudiated by our best-informed architectural antiquaries, and the Messrs. Brandon have not shewn much discretion by commencing their work with the use of it. In this example, (a doorway from Orpington, Kent,) if the mouldings are drawn with tolerable accuracy, the style is much more Early English than Norman. Our limits forbid any detailed criticism of each plate ; we can only observe that several of the specimens are not *pure* specimens of the styles, but partake more or less of a transition character, and therefore should not have been selected as models of the style. For instance, the distinction between the *Decorated* windows at Chenies and Chesham, Bucks, and the *Perpendicular* window at Kingsworthy, Hants, is not apparent ; the designs are nearly the same, and the variation in the mouldings very trifling ; neither the one nor the other is a pure specimen of either style. Still, on the whole, the work deserves to be recommended as cheap and useful.

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THE  
**Archaeological Journal.**

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DECEMBER, 1844.

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**SUGGESTIONS FOR THE EXTENSION OF THE  
BRITISH ARCHAEOLOGICAL ASSOCIATION.**

[The following paper, which will form an appropriate introduction to the completion of the first year of our Journal, was intended to be read in the Historical Section at the Meeting at Canterbury, but was accidentally mislaid by the Secretary of the Sectional Committee.]

ANTICIPATING from the high auspices under which The British Archæological Association has commenced its career, that it will speedily establish for itself a very important and permanent position in regard to the literature and antiquities of the country, I have ventured to throw together a few suggestions upon its future destination and management.

Called into existence by the strong and general feeling that the objects about which it proposes to interest itself have been far too long and most injuriously neglected, it will not be sufficient to remedy the evil, so far as may yet be practicable, by redeeming these objects from oblivion, unless pains be taken, at the same time, to classify and preserve them. If British, Celtic, Roman, Saxon, Danish, Norman, and other remains, are only to be brought to partial light and scattered throughout a number of private collections and receptacles, we might almost as well refrain from our researches. Allotting to every one a few specimens and a mouthful of intelligence can never achieve a national undertaking; and if we intend our labours to be adequately useful, we must, from the very beginning, prepare, and lay the foundation for a Museum to concentrate and arrange the products of our investigations. Without this, written description would but poorly effect the ends we have in view, viz. the engendering and extending of a disposition to discover and take care of the relics left by our ancestors from the earliest dates, the recording and doing honour to those who unite with us in this pursuit, and the ample and judicious disposal of the memorials by means of which the manners and history of bygone ages are made known. When we consider the great pleasure with

which every intelligent person examines even a few rare and curious specimens, we may imagine the intense delight which would be afforded by an enlarged museum, containing every variety of the antiquarian remains which our island discloses. By the success which may attend our own exertions, by gifts from patriotic individuals in possession of similar treasures, and by the exchange of duplicates and liberality towards others, there cannot be a question but that within the space of a very limited period, the British Archæological Association would be enabled to exhibit a rich, instructive, and most interesting Institution of this kind.

Settled in the metropolis, it would be a focus of meeting and intercourse for members; and out of it ought to grow opportunities for cultivating both individual benefits and general good. In due season and attached to it, an Archæological Club might be formed, and literature and science be found no unfit allies to the union of social gratification in the interchange of mind directed to the elucidation of points in common with all. Co-operation, instead of insulation, would become our order of the day; and the result would soon appear in the most satisfactory way that an English antiquary could wish.

And let it be remembered that science and literature are the only true republics impervious to "class" doubt or censure. The equality is a noble one, and such a Club as I have alluded to would need no canvassing for the admission of members, no ballot boxes to guard against the ingress of the unworthy. Being enrolled in the British Archæological Association would be title enough; for the simple fact of being devoted to pursuits of this description, ought to be admitted as proof of intellectual ability and respectability, which should make the candidate, lowest perhaps in the gifts of station and fortune, an eligible associate, fully as far as such institutions require, for the most exalted in rank and the most powerful in wealth. For how graceful are the contentions in these republics! The highest ambition of the humblest jostles no superior, creates no fear, excites no envy. The utmost efforts of the loftiest, only endear them to their fellow-workers in the same emulative line, and as a touch of nature makes all men kin, so may we truly say of literary cultivation, it disposes all men to friendliness and mutual assistance. In our Club, then, peers would have no dislike to meeting with the well-



informed husbandman, nor the heads of the Church with the unpretending lay-brother. A cairn or a barrow would make them companions; and as we have hinted with respect to minds imbued with and regulated by a love of research and similarity of intelligence, there would not be the slightest risk of undue or incongruous intrusion.

In connection with the Museum a Library would be indispensable; and it is reasonable to expect, from donations, that it would speedily be one of valuable reference: and, as in the formation of the Museum, an exchange of duplicates might add greatly both to its establishment and increase. But it will be said, that though these may be desiderata, they must be attended with cost; and where are the funds to come from? In answer, I would state that the Club, even at a moderate entrance-fee and annual subscription, in comparison with other clubs in London, would well support itself. But as an adjunct I would suggest that every member who frequented the Museum and Library, should pay ten shillings for every year he availed himself of their resources. Perhaps it might further be deserving of consideration how far the social accommodations of the Club could be placed at the disposal of members visiting the metropolis from the country, and seeking at the same time to consult what the association had accumulated, and to mingle more freely with the associates in town than they could do if scattered in hotels and lodging-houses. Supposing that out of the vast number of gentry, clergy, and provincial antiquaries, with whom we are courting a steady intercommunication, there are hundreds who only come to London occasionally and for brief periods, it is not easy to overrate the pleasure and economy of such accommodation as could thus be readily provided, with saving to them individually, and profit to the funds of the general body.

In the event of these hints being adopted and acted upon, the yearly revenues of the Association would be large enough to bear the expense of antiquarian operations upon a greater scale than could otherwise be undertaken. There would be

1. The voluntary subscriptions.
2. The guinea subscriptions at the anniversaries.
3. The ten shillings for the use of museum and library.
4. The entrance-fee for the club: say five guineas.
5. The annual payments to it: and
6. The occasional payments of country visitors.

From all which sources combined, there cannot be a question but that a very important amount would be annually raised, conducing much to the comfort and information of members, and to the extension and prosperity of the Association, and leaving a surplus for such purposes as time and experience pointed out as expedient for perfecting the design.

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A severe illness having prevented me from the much-anticipated enjoyment of the British Archæological Meeting at Canterbury, but rejoicing to hear of the sure foundations it has laid for the fulfilment of all I have hoped from the institution, I beg leave to add a few words to the hasty suggestions I had thus far committed to the Secretaries, (with the intention of revising and extending,) should they be deemed worthy of being read.

My purpose is only to request my fellow-members not to be startled by any of my propositions, and like all the sceptics in regard to new views or plans, start hastily into opposition to what they may at first sight think impracticable or inapplicable. Rome was not built in a day; nor is there one of these hints for the future offered except for mature deliberation as the Society rises in power and importance. Nor is there one of them so connected with the rest, that, if deemed worthy, it might not be adopted whilst the others were postponed or dismissed.

But I trust I may be permitted to say that none have been rashly thrown out, nor indeed without much consideration; and had I not been, so much to my regret, disabled by sickness from taking part in the proceedings, I should have been ready with strong arguments to support the opinions I have ventured to indicate. No inconsiderable experience in the formation and early care of now great National Associations, may, I trust, entitle what I have put together, however roughly, to be thought of in due time, not as vague or sanguine speculations, but *parts* or *wheels* which may be incorporated into this great antiquarian machine, with advantage to its practical working, and with satisfaction to all who may take an interest in enlarging and improving its operations.

Praying at any rate forgiveness for the imperfections of a sick couch, I heartily congratulate the Association on the splendid result of its first public effort. *Esto perpetua.*

W. JERDAN.

ILLUSTRATIONS OF DOMESTIC ARCHITECTURE, &c.  
FROM ILLUMINATED MANUSCRIPTS.



1. Workmen making incised Monumental Slabs, from MS. Addit. No 10, 292, fol 55, v<sup>o</sup>.

WE have already given some instances of the valuable assistance to be derived from the literature and from the illuminated manuscripts of the middle ages, especially in treating of the domestic and military architecture of the middle ages. The present article will be confined to one book (an illuminated MS. in three volumes), preserved now in the British Museum (MSS. Addit. Nos. 10,292, 10,293, and 10,294), containing the series of romances relating to the San Graal and the Round Table, written in French prose by Robert de Borron and Walter Mapes. Our first figure, one of the earlier illuminations in the first volume of the book alluded to, is a curious representative of a master and his two workmen employed in cutting incised monumental slabs. The chapter to which it belongs is entitled in the MS., *Ensi que une duchoise fet taillier les tombes et les lettres escrire*; and it goes on to inform us how the duchess sent for workmen far and near (*elle manda ouvriers près et loins*), and "caused them to write on each of the tombs letters which told how each had come by his death." It is important that to one of these tombs the scribe has given a date, 1316, which there can be no doubt is that of the year in which these illuminations were executed, and this gives a still greater value to the architectural information they may convey.

Our second figure is a good illustration of what was said in our last number on the juxtaposition of the hall and chamber in houses of the thirteenth century, as described in the fabliaux of that age. The chapter to which it belongs is entitled, *Ensi que Gal. parole à Lancelot en une chambre, et li che-*



2. Position of the Hall and Chamber, MS. Add No. 10,393, fol. 139, r<sup>o</sup>.

*valier les atendoient en la sale*; and the hall is represented open on one side in order to exhibit the knights within, while the door of the chamber shews us the king in conversation with Lancelot. The next cut (fig. 3.) furnishes an exceedingly good picture of a house of the beginning of the fourteenth century (the age of the MS.)<sup>a</sup>: it is entitled, *Ensi que Lancelot ront les fers d'une fenestre et si entre dedens pour gesir avec la royne*. The queen has informed Lancelot that the head of her bed lies near the window of her chamber, and that he may come by night to the window, which is defended by an iron grating, to talk with her, and she



3. A House, from MS. Addit. No. 10,393, fol. 199, v<sup>o</sup>.

<sup>a</sup> The cut also shews the simple form of the houses even of the great. In a tract in a MS. of the thirteenth century (MS. Reg. 3. A. x. fol. 180), an alphabetical list of names of things, and their definitions, gives the following account of a house:—

Domus sic ædificatur.

Primo terra foditur.  
Deinde fundamentum jaeitur  
Post parietes eriguntur.  
Diversa laquearia interponuntur.  
Tectum superponitur.  
Quadrata est.



tells him that the wall of the adjacent hall is in one part weak and dilapidated enough to allow of his obtaining an entrance through it; but Lancelot prefers breaking open the grating in order to approach directly into the chamber, to passing through the hall, in which it appears in the sequel that the seneschal Sir Kay was sleeping for the purpose of acting as a spy on the queen's conduct. It is an interesting drawing, even in its details, for the door of the hall exhibits the lock, knocker, and hinges of that time, and the roof is a perfect example of early tiling. The chimney also is distinguished by a peculiar style, which runs through all the drawings in this MS., and may be compared with that of the house in the seal engraved in our last number. Over Lancelot's head is the soler, with its window. In addition to the passages already cited from the fabliaux relating to the soler, or upper floor, it may be observed that it appears to have been in the thirteenth century a proverbial characteristic of an avaricious and inhospitable person, to shut his hall door and live in the soler.

Encor escommeni-je plus  
Riche homme qui *ferme son huis*,  
Et va mengier *en solier sus* <sup>b</sup>.

We have a very elegant example of the chimney in fig. 4, representing part of the house of a knight, whose wife has an intrigue with one of the heroes of these romances, King Claudas. The knight laid watch to take the king as he was in the lady's chamber at night, but the king being made aware of his danger, escaped by the chamber window, while the knight approached by the hall door—the illumination of which this is a fragment represents—*Ensi que li roys Claudas s'enfuit par mi un fenestre, por le signour de l'ostel qu'il veoit venir.*

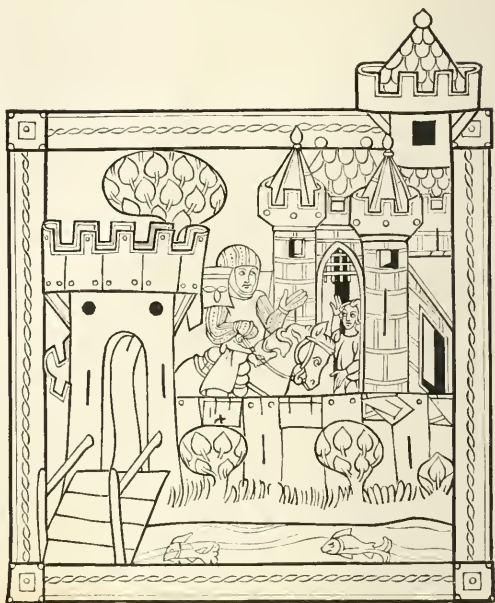


4. From MS. Addit 10293 fol. 6 v<sup>o</sup>.

The manuscript from which we are quoting contains many interesting illustrations of the minor castellated buildings, of which some description was given in our former article, representing the manner in which the towers, &c. were roofed, with the wood-works on the top. In one of the romances a duke of

<sup>b</sup> Wright's *Anecdota Literaria*, p. 61.

Clarence wanders in a wood, till at length he finds a beaten path, which leads him to a *chatelet* or little castle (*et voit qu'il y a un castelet.*) "This castle was in appearance very strong, for there were good ditches round it full of water, and near the ditches were great '*roeuillis*' and wonderfully strong, and after there were walls wonderfully strong and thick and lofty, and they were as *white as chalk*." The duke rides up to the outer



5. A Castle, from MS. Addit. 13,293, f. 157, v<sup>o</sup>.

gate, which he finds open and without guard—*et c'estoit la bertesce desouz les fossés*—he passes through it into the court, and rides up to the gate of the *baille* or body of the building, which was closed<sup>d</sup>. He knocks hard, and a 'valet' comes, of whom he asks a lodging. Our cut (fig. 5.) shews—*Ensi que li duc de Clarence parole au vallet à le porte du castel.* We have here the ditch and fence, apparently of strong wooden palisades, surrounding the court, with the fortified tower (or *bretesce*) defending the bridge, and (within it) the castle or body of the building. We might be led by the words of the text to suppose that the walls of the castles were whitewashed, or painted; and in a translation of Grosteste's *Chateau d'Amour*, in a MS. of the end of the fourteenth century (MS. Bibl. Egerton. in Mus. Brit. No. 928), the walls of a castle are spoken of as being painted of three colours:—

Therfor a castel has the king made at his devys,  
That thar<sup>e</sup> never drede assaut of any enemys.

<sup>c</sup> Par samblant yeils castiaus estoit mult fors, quar il y avoit bons fossés entour et plains d'aigue, et près avoit grans roeuillis et fort à grant merveille, et après sont li mur

fort et espès et haut à grant merveille, et estoient aussi blanc comme croie.

<sup>d</sup> Et puis envient a la porte del baille, qui fremés estoit. <sup>e</sup> need.

He sette hit on a whit roche thik and hegh,  
 With gode dykes al aboute depe and dreght.  
 Men may never with no craft this castil down myne,  
 Ne may never do harme to hit no maner engyne.  
 This castil is ever ful of love and of grace,  
 To al that any nede has socour and solace.  
 Four toures ay hit has, and kernels fair,  
 Thre baillices al aboute, that may noȝt apair:  
 Nouthur hert<sup>g</sup> may wele thinke ne tung may wel telle,  
 Al the bounté and the bewté of this ilk castelle.  
 Seven barbicans are sette so sekirly aboute,  
 That no maner of shoting may greve fro withoute.  
 This castel is *paynted without* with thre maner colours,  
 Rede brennand<sup>h</sup> colour is above toward the fair tours,  
 Meyne colour is y-myddes of ynde and of blewe,  
 Grene colour be the ground that never changes hewe.

The poem goes on to state that internally the walls are painted white.

In another part of our romances we learn how Sir Iwain loses his way similarly in a wood, and how he finds a path which leads him to the castle of a poor gentleman on the border of the forest. He hastens thither because he hears a horn sounding for assistance. He finds the *breteske* open, and a

young man (*vallet*)  
 in the upper part  
 who is sounding the  
 horn. It appears  
 that this castle is  
 occupied by the  
 young man, his mo-  
 ther and sister, and  
 a small number of  
 serjeants or house-  
 hold servants, and  
 that a party of rob-  
 bers from the fo-  
 rest have succeed-  
 ed in surprising it,  
 and are occupied  
 in killing his mother  
 and the servants,  
 and in outraging his sister, he alone having taken refuge in



6 A Castle, from MS. Addit. 10,203, fol. 160 r<sup>o</sup>.

<sup>f</sup> dry.

<sup>g</sup> heart.

<sup>h</sup> burning.

the *breteske*. Sir Iwain rushes into the court and attacks the robbers, while the young man having obtained a bow shoots down upon them from his place of refuge. The cut, fig. 6, (see previous page) represents—*Ensi que Ywains se combat en .i. castel as larons*. We have here again the court surrounded by the ditch and fence of wooden palisades, (*qui estoit close de haute lande et de bons fossés grans et parfons*), and the castellated residence within. The latter appears to consist simply of the hall, (indicated by its two large windows,) the entrance of which is in the tower, on the right end of it, while the chambers occupy the tower at the other end, and a watch-tower rising above the other buildings.

The last illumination we select from this MS. is a bridge with a *breteske*, or tower of defence; it is described in the rubric as being *ben breteskiet*<sup>i</sup>. The sequel of the story, how-

ever, seems to indicate that it was a ford, with a *breteske* or fort on the shore<sup>k</sup>.

The wood-work above is very clearly delineated. In the middle ages, bridges were generally, and fords sometimes, defended by fortresses of this description, the object of which was not only to hinder the advance of an enemy,



7. A fortified Bridge, from MS. Addit. 10,293, fol. 53. v<sup>o</sup>.

but also to enforce the toll levied upon travellers (especially merchants) passing over the bridge or ford, or sailing along the river. The following curious account of an enchanted city, taken from a Cambridge MS. of the English romance of Bevis of Hampton, describes the bridge with its tower of defence.

<sup>i</sup> Ensi que .j. chevaliers ben armés vint devant .j. pont li quel estoit ben breteskiet.

<sup>k</sup> Tant que .j. jor avint qu'il aprochie-  
rent d'une iaue lée et basse, et quant il

vient à l'iaue si n'i voent point de pont, mais .j. gué i avoit, et desus chel gué d'autre part estoit une bertesque haute, si estoit l'iaue close de haut palis ben une archie entor le bertesque.



Soche a cyté was noone undur sonne,  
 Hyt was never nor schalle be wonne.  
 Ther be abowte syxty gatys y-wys,  
 And .ij. brygges and .ij. porteolys;  
 Ovyr the watur ys a brygge of brasse,  
 Man and beste ther-ovyr to passe;  
 Whan ony bestys there-over gone,  
 Os bellys ryngyng faryth hyt thane.  
 At the brygge ende stondyth *a towre*,  
*Peyntyd* wyth golde and asewre;  
 The toret was of precyus stonys,  
 Ryche and gode for the nonys.

T. WRIGHT.

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## ON ANCIENT MIXED MASONRY OF BRICK AND STONE.

THE specimens of ancient masonry we meet with in this country, of a date anterior to the thirteenth century, exhibit such a diversity of construction as to lead to the inquiry, whether there are any decided marks of discrimination which we may apply so as to affix to each its proper epoch and character, whether as belonging to the ancient British, the Roman, the Anglo-Saxon, or Anglo-Norman era.

It is doubtful whether we have any remains of early masonry to evince that, prior to the Roman invasion, the use of lime in a calcined state mixed with water and sand, or any other substance, so as to form an adhesive cement by which stone could be joined to stone, was known to the ancient inhabitants of this island. On the contrary, in most of the existing remains of ancient British masonry, or those which may be presumed to be such; in the stone walls with which some of the fortified posts of the Britons are surrounded, or nearly so; in the vestiges of their huts or dwellings, which are still in some places apparent; in their structures of a sepulchral class formed of large and irregular-shaped stones, such as the cromlechs, where one huge flat but irregular-shaped stone is raised in an inclining or horizontal position on the points or edges of other large and

irregular-shaped stones placed on edge, by means of which a rude chamber is formed; or the *cistvaens* constructed in like manner, whether found singly or in a continuous range of cells with a rude passage between each to connect them, the whole being composed of stones set on edge supporting other flat stones as a roof or covering and then coated over with earth: we find a total absence of any thing like mortar or cement. Even at Stonehenge, where the stones have been worked by the tool, where the trilithons exhibit the mortice and tenon, and could only have been upraised by mechanical force of considerable power, no traces of cement or mortar are visible. If there is any instance in which the existence of masonry cemented with lime occurs in this country before the Romans formed a settlement within it, such was an exception to the general rule.

On the summit of Worle Hill near Weston-super-Mare, Somersetshire, very extensive remains of ancient British masonry are visible. This hill forms a ridge about three miles in length, the western point projects like a promontory into the Bristol channel, and this point is cut off from the remainder of the hill by a series of sunk ditches, and two stone walls, one behind the other in parallel lines crossing the hill from north to south, and these walls are continued along the southern face of the summit of the hill in a westerly direction, and in other parts where the declivity of the face of this part of the hill is not formed by a precipitous rock, as it is in great measure on the north side.

It is very difficult to ascertain from the present appearance of this walling its original height or breadth: exposed to the storms of centuries acting on a bleak and elevated situation, and composed of loose stones without mortar, this rude masonry, if so it may be called, now presents the appearance of a ruinous rampart or bank of irregular-shaped stones; for the upper part of the wall having been displaced and thrown down, either by human violence, or by the natural force of the winds, or probably by both, the base is increased in width whilst the height is diminished, and the original masonry of the lower part of the wall is concealed by the stones thus ejected from the upper part, so that in one part the stones cover the base to the extent of sixty feet in breadth, and the bank now rises to the height of ten or fifteen feet externally, and to the height of five or six feet internally. Here and there

however the loose stones having been cleared away, the masonry of the wall is visible, and this discloses a regular surface or flat facing of irregular-shaped stones put together without mortar, few of the stones being larger than what a man might lift, and, as far as can be judged, the thickness of the walls thus constructed may be from eight to ten feet.

Within the area inclosed by these walls is a space of about twenty acres, this has been planted with trees, and in the course of a few years many interesting features will be obliterated, or nearly so, but at present numerous small pit-like cavities or excavations of a circular form are visible, most of them no more than from five to six feet in diameter, though some are of a larger size. Many of these are now filled with stones, and there is, I think, little doubt but that these cavities are the sites of the huts of the ancient Britons, and that the stones with which they are filled are those of the walls; whilst this apparent reason may be assigned for the formation of these cavities, that they served as a protection from the cold and bitter winds of the wintry storms to which this elevated site was much exposed.

Some of these excavations are nine or ten feet in diameter, and in some places there appears to have been a continuous range or cluster of huts, or one much larger than usual, and in one place on the south-east side of this inclosed area is a space, whether of a circular or square form can now with difficulty be ascertained, sixteen or eighteen feet square or in diameter. In one part are the apparent remains of the walls of one of these huts standing to the height of eighteen inches or two feet; these walls are eighteen inches in thickness, constructed of stones, mostly small, piled one above another, inclosing a space not more than four feet six inches long by four feet wide. Some of the excavations are not filled up with stones, and some of the stones seem to have undergone the action of fire.

The whole of these remains are worthy of a more minute examination than that which, in the course of a recent and hurried visit, I was able to bestow upon them.

In the *Munimenta Antiqua*, remains and traces of what are supposed to have been the ancient dwellings of the Britons, very similar to those at Worle Hill, are enumerated as existing in several places in the Isle of Anglesey, in Caernarvonshire, in Cornwall, and elsewhere; remains also of ancient British

masonry, or dry stone walls without mortar, similar to those on Worle Hill, are described as the ramparts round many ancient British fastnesses, as at *Caer Bran Chun* castle, and castle *An Dinas* in Cornwall<sup>a</sup>; and this kind of masonry agrees with the description given by Tacitus, who describes the Britons under Caractacus as occupying fortified posts situated on steep mountains, and that wherever the access was easy he blocked it up with stones like a wall<sup>b</sup>, and Strabo describes the huts of the Gauls as being of a circular form.

The remains of this supposed ancient British masonry are yet considerable, and in the works of Rowland, Pennant, Borlase, and King, we have the position of several described and pointed out. On a more minute investigation and comparison than has perhaps yet been exercised, there may be found in these remains some peculiarities or features of construction which have not hitherto been noticed. It is a point of Archæology on which the field is still open for research.

That the Romans after they had obtained a permanent settlement in this country soon commenced the construction of public edifices, is evident from the notice taken by Tacitus of the temple of Claudius at *Camalodunum*, when that colony was attacked and the temple destroyed in the revolt of the Britons under Boadicea.

But of the numerous structures, both of a public and private nature, erected by the Romans during the four centuries of their occupancy of this island, we have, notwithstanding their gradual demolition and destruction during fourteen centuries, ample vestiges remaining, though not in an entire state, to shew their peculiar masonry and construction.

These remains consist principally of walled inclosures or fortified posts, such as those at *Richborough* and *Pevensay*: of fragments of public edifices, as at *Leicester* and *Wroxeter*: of the walls of their cities, of which remains exist at *St. Alban's*, *York*, *Lincoln*, and *Silchester*: of towers, such as that within the precincts of the castle of *Dover*: of gateways, as at *Lincoln*. It is much to be regretted that the ancient Roman gateways, which existed in the city of *Canterbury* till within the last century, should have been destroyed, and that a similar fate should have befallen the old east gate of *Chester*, which is said

<sup>a</sup> Of these an account appears in the 22nd vol. of the *Archæologia*.

<sup>b</sup> *Tunc montibus arduis et si qua cle-*

*menter accedi poterant in modum valli saxa præstruit.* Ann. Lib. xii.



to have been Roman, though in the twelfth century it appears to have been cased over with the masonry of that period, as the tower of Dover was in the fifteenth century.

Independent of these, other fragments of Roman masonry are occasionally brought to light in the foundations of villas when such are discovered, and fragments of the plaster which covered the walls exhibit remains of painting either in fresco or distemper.

The regularity observable in the works of the Romans, deviated from only occasionally, when some particular circumstance required it, may be in a peculiar manner noticed in their mixed masonry of brick and stone, which it was their general plan to adopt even in districts abounding with stone; plain and simple stone masonry, without any admixture of brick, being apparently very rare exceptions to their general rule.

We have one of the many examples of this mixed kind of masonry in the multangular tower called the Pharos, situate within the precincts of the castle at Dover, for though in the fifteenth century the exterior walls of this tower were recased with flint masonry, many of the original windows blocked up, and the upper part probably added, the main body of the structure is still of undoubted Roman construction. Wherever the outer casing is worn away, or has been removed by violence, the walls exhibit the usual mode of Roman building, with the material of the district; in this case with tufa or stalactite, brought perhaps from the opposite coast of France, and flint, with layers of large flat Roman bricks, some of them two feet long, each layer two courses deep, placed regularly and horizontally in the walls at equal intervals, or nearly so. No less than eight of these layers of brick-work are visible on the south-east side, other layers are apparently concealed by the external and subsequent casing of flint and stone, and where the casing of flint is perfect, coins of stone appear at the angles.

It is somewhat difficult to ascertain the exact character of this tower in its original state, from the changes which have subsequently taken place, the original windows having been blocked up and cased over, so that externally few vestiges of them are visible.

This tower is externally octagonal in form. Internally the space inclosed forms a square. The doorway, recently

blocked up by a hideous mass of masonry, is on the south side, and the arch, turned and faced with a single row of large Roman bricks, springs from a kind of rude impost-moulding, somewhat resembling that of the Roman gateway at Lincoln, but this is not now visible. In the interior, the constructive features of the original Roman work were, before the entrance was closed up, far more visible and perfect than on the exterior, and the facing of the bricks was quite smooth; yet the effect of the alterations is here also plainly apparent, and the original windows, the arches of which are turned with Roman brick, have been filled up with flint masonry. Both the external as well as the internal facings of the entrance-doorway on the south side were, a few years back, when the interior could be readily examined, far from perfect. Over this doorway were two windows, one above the other, each arched with brick-work. On the east side of the tower is a rather lofty arch faced with stone, the soffit of which however appears to have been turned with brick; this probably communicated with some building adjoining. Over this arch is a window now blocked up.

To that indefatigable antiquary, Dr. Stukeley, we are indebted for plans and sections of the interior of this building as it was about a century ago. We have perhaps elsewhere more extensive remains of Roman masonry than here, but it may be doubted whether we have anywhere so curious a structure of the Roman era, or one more deserving of a minute and attentive examination. As public property, and in the custody of the government of this country, it may well be considered in the fullest sense as one of our national antiquities. Much therefore is it to be regretted that the effect of the care now taken of it is to preclude the examination of what is left.

The remains at Leicester of the ancient Roman building called the Jury wall, exhibit the like construction, being composed of rag-stone embedded in mortar, bonded at intervals with regular horizontal layers of Roman brick. The arched recesses, in the only wall of this structure which remains, are likewise soffitied and faced with Roman brick. Fragments of Roman columns of the Doric order, have been found not far distant from the site of this structure, and the adjoining church of St. Nicholas appears to be in a great measure constructed from the materials. Geoffrey of Monmouth mentions

a temple of Janus existing in his time at this place, and, as far as may be ascertained from engraved representations, on comparing the present appearance of the ruins of the temple of Janus at Rome, with the remains of this building at Leicester, there exists a certain degree of similarity which is very striking.

The fragment of Roman masonry at Wroxeter, Salop, consists of a wall faced with ashlar or cut stone, with six intervening rows of Roman bricks laid horizontally, as bonding-courses, at intervals, in the following manner: first ten courses of stone, then two of brick; then eight of stone, then two of brick; then six of stone, and two of brick; six more of stone, and two of brick; and six more of stone, and two of brick; cemented together with strong mortar: this also is, I think, the portion of some structure, and not merely the fragment of a wall. It is however deserving of a minute examination.

The specimens of Roman masonry which still exist in the walls of Richborough, of Pevensey, of York, of Lincoln, of Verulam, and of other places, and in the foundations of various Roman villas, all exhibit this well-known feature, the regular and horizontal interposition of the large flat Roman bricks at intervals as bonding-courses. These bricks, however, vary much in thickness and size.

The general destruction of public edifices and churches which took place in the struggles which ensued in this country after it was finally abandoned by the Romans, and before the Saxons had obtained a mastery, are pathetically adverted to by Gildas. Bede however mentions one church, that of St. Martin, near Canterbury, as an old Roman church in existence on the arrival of St. Augustine and his companions at the close of the sixth century. Now the present church contains in no portion of the walls features of Roman construction, having been entirely rebuilt from the foundation, but with the old materials of brick and stone. The exact period of such re-edification can only be ascertained by a removal of the coating of plaster with which the walls of the chancel are covered. Some of the bricks still retain portions of the original Roman mortar, partly composed of pounded brick, adhering to them.

The Anglo-Saxons appear, as far as we can judge from the scanty remains of mixed masonry in those structures which may fairly be attributed to that people, to have made use of

the materials procured from the ruins of pre-existing Roman buildings; they did not however work up the materials of stone and brick in the same regular and systematic mode as the Romans, but though they formed some of their arches with brick-work, they seem to have inserted bricks in the walls just as they may have come to hand, irregularly and without rule or order. This is particularly observable in the construction of the masonry of Brixworth church, Northamptonshire, supposed to be an Anglo-Saxon edifice of the seventh century. This church stands in a district abounding with stone, which is found on the spot in such quantities, that the greater part of the houses in the village are built of it, yet here we have numerous semicircular-headed arches, of a single soffit, constructed of Roman brick, and springing from massive square piers: those on the north side of the nave, the north aisle having been destroyed, are blocked up, but the facing shews the arches to have been constructed of a double row of Roman bricks. The mixed masonry of brick and stone, the latter rag, of which the walls of this church are partly composed, exhibits, not the regular disposition of bricks in courses, as in Roman work, but brick irregularly intermingled with rag. This church is perhaps the most ancient existing in this country; it has apparent marks of having had additions and alterations made to it at a very early period, and the arches constructed of brick are very numerous. It displays however no features of either Roman or Norman work, but the rude baluster shafts, one of the features of presumed Anglo-Saxon work, are found in a triple window in the tower, and in some recent excavations, when the foundation wall on the north side of the chancel was exposed, the same kind of rude square-edged string-course, found in other presumed Anglo-Saxon work, was disclosed to view. Roman remains have been discovered at this place, and the ruins of some Roman building must have supplied the materials of brick with which the arches are constructed, and which also appear, but irregularly disposed, in the walls. It ought not to escape notice that the masonry in this church has been fully brought to light by the judicious removal of the plaster which formerly concealed it. It is to be wished that the same interest was taken with the walls of St. Martin's church, Canterbury.

Whether the old church now in ruins within the precincts of the castle of Dover, and close to the Pharos, be in any part



of Anglo-Saxon construction, of which there are certainly some apparent tokens, or only a Norman structure, may be a matter of investigation and opinion; it contains round-headed doorways and windows constructed of Roman brick, and the same material mixed with stone worked up irregularly in the walls, but this building has undergone many vicissitudes.

The church of St. Michael at St. Alban's, assumed to be the one built by Ulsinus, abbot of St. Alban's, in the tenth century, and of which the nave of the original structure, with the single soffitied semicircular-headed arches springing from square massive piers, still remains, is in all probability constructed of mixed masonry of brick and stone, from the ruins of the ancient city, within the site of which it stands. Independent of one object of attraction which it contains,—in a monument of no mean sculpture, placed by a servant to the memory of his master, that master the possessor of a mind of no ordinary mould,—the interest felt in entering this church would not be diminished if the plaster was removed from the arches and piers of the nave, and the Anglo-Saxon masonry of brick and stone, if such it be, exposed to view.

Although in general the Normans do not appear to have been desirous, like the Saxons, of making use of old materials for their buildings, they nevertheless did so in cases of necessity: this is apparent in the abbey church of St. Alban's, the Norman portion of which, built by abbot Paul at the close of the eleventh century, is composed of mixed masonry, vast quantities of brick having been used. The materials were collected, as Matthew Paris informs us, by a former abbot from the ruins of the old Roman city, and here they were almost indispensable, inasmuch as the district in which it is situated affords little or no stone fit for building purposes. Such materials must otherwise have been brought from a distance. The exact disposition of the bricks in the ancient part of this edifice is not very apparent, but in all probability it is irregular.

So also in the ruins of the abbey church of St. Botolph, at Colchester, an Anglo-Norman edifice seemingly late in the style, vast quantities of Roman brick, brought from pre-existing edifices, are worked up, but, as regards the mere wall-masonry, irregularly, whilst as regards an attempt at ornament, the intersecting arcade in the west front, though formed of Roman material, is clearly in plan and disposition late Norman.

But in the castle at Colchester, which also appears to be a late Norman structure, we may perceive an attempt made to imitate the appearance of Roman work in the regular and horizontal layers or courses of Roman brick throughout the walls at intervals, and this is perhaps the nearest approximation to Roman work in external appearance we have, but when examined closely, the number of intervening courses of stone and brick greatly differ, and do not present the same degree of proportion generally observable in Roman work ; for instance, in examining the courses upwards, from the Norman set-off, of plain stone cut sloping, of the basement, to a certain height, we find most of the courses of brick and stone to be in single and alternate layers, though sometimes we meet with two courses of brick and sometimes with two of stone, and here and there we find a row of bricks set edgewise. The stone with which the walls are externally cased is cut, but the inner portions of the walls are rubble. The basement up to the set-off exhibits fragments of brick irregularly disposed in the masonry, but no regular layers or bonding-courses, as above the set-off. The pilaster-like buttresses are constructed with cut stone at the angles of the lower portion, and with Roman brick at the angles of the upper. The walls are twelve feet in thickness. In the interior we find arches of doorways, windows, and fire-places, formed of single rows of Roman brick, with brick-work disposed in herring-bone fashion at the back of the fire-places, and circular and twisted funnels for the emission of the smoke. In a lofty partition-wall, we find at a considerable height eight rows of Roman brick set edgewise, and disposed in herring-bone fashion without any admixture of stone. These bricks if procured, as they probably were, from the ruins of some old Roman structure, do not appear, from a cursory examination, to have retained any traces of the ancient mortar adhering to them, which we frequently find to be the case where Roman materials have been worked up in structures of a much later date. Not unfrequently the Roman mortar was partly composed of pounded brick.

The windows in the castle at Colchester are small and plain semicircular-headed Norman lights, with external casings of cut stone flush with the wall, whilst the portal on the south side exhibits features of late Norman work in the facing of the architrave, which has bold round mouldings with a projecting hood-moulding.

The bricks found in the walls of this structure vary in size both superficially as well as in thickness; this we find to be the case in most Roman work, for no certain scale of dimensions appears to have been followed in the making of their bricks: perhaps the average size may be stated to be 15 inches long by 10 inches wide, and  $2\frac{1}{2}$  inches thick, but the thickness of these bricks or tiles vary from  $\frac{3}{4}$  of an inch to 3 inches.

What is called herring-bone work, is by itself no criterion of any particular era; whether it may be found in any of the rude masses of ancient British masonry, is a question still to be solved. It is found in Roman, Anglo-Saxon, and Anglo-Norman masonry. It has also been met with in masonry of so late a period as the fourteenth century.

Though this subject has been here treated of in a very cursory and superficial manner, and nothing has been stated but what is probably well known to many, the object is rather to call attention to the investigation of the remains of early masonry wherever they exist, not merely with regard to construction, though that is and ought to be a primary consideration, but also with regard to external appearance, so as to ascertain, if possible, whether the differences between the masonry of Roman, Anglo-Saxon, and Anglo-Norman construction, are really such as will afford us any evident marks and positive rules of discrimination.

M. H. BLOXAM.

## ENGLISH MEDIEVAL EMBROIDERY.



Steeple Aston, Oxfordshire.

THE subject of embroidery, as practised during the middle ages, possesses sufficient claims to entitle it to notice in our Journal. It constituted one of the most prominent decorations in ecclesiastical and civil costume during that lengthened period, and served to occupy the leisure of the English gentlewoman when there were but few other modes in which her talents could be employed. Apart from the exercises of devotion, or the pleasures of hawking, it was probably the only recreation she could enjoy. Shut up in her lofty chamber, within the massive precincts of a castle, or immured in the restricted limits of a convent, the needle alone supplied an unceasing source of amusement; with this she might enliven her tedious hours, and depicting the heroic deeds of her absent lord, as it were, visibly hasten his return; or on the other hand, softened by the subdued influences of pious contemplation, she might use this pliant instrument to bring vividly before her mind the mysteries of that faith to which in her solitude she fondly clung.



It would be unavailing to seek for the origin of this art in Great Britain; it is one as ancient as any now existing, and must have been imported from the East. Still it is not out of our power to shew from contemporaneous sources, that whilst it was practised at a very early period in this country, the specimens which found their way to foreign lands were most highly prized for their beauty. Embroidery is comparatively a modern term, (Brit. *Brout*, *Broud*, *acupingere*, and *Bruyd instrumentum acu pingendi*; Lat. Barb. *Brustus*, *Brusdus*, *Aurobrustus*, *Brodatus*, *Bacualus*; Fr. *Broderie*;) the art in question is better known in medieval writers under the title of *aurifrasium*, or *aurifrigium*, the *opus Phrygium*; Fr. *frange d'or*, or work of gold, and hence the different names of *Orfrais*, *Orfrays*, or *Orfreys*, words indicating in their general signification, borders, guardings, facings, or any parts of a material in which gold tambour was used. It is not the *opus plumatum* of the Romans, for that was feather tapestry, resembling the dresses worn by the natives of Central America. There is clearly a distinction to be made in the various applications of the word *plumata*. When Lucan so fervidly describes the extraordinary change introduced by the Imperial Cleopatra into the habits and domestic economy of the Roman citizens, his use of the words *pars auro plumata nitet*, implies conches embroidered with gold, in the same way as Appian speaks of the *togæ pictæ*; but the Glossaries, which are our best authority, render the title *plumarius* a feather dyer, and the *opus plumarii* or *opus plumatum*, certainly, even as Seneca (Epis. 90.) speaks of it, denotes a work in which feathers form the chief ornament.

English embroidery has consistently enough been called the *opus Anglicanum*, from being a manufacture extensively and skilfully pursued in our own country. These Orfrais are continually mentioned by medieval writers, but as will be gathered from the ensuing extracts, their appropriation was various. In the Roman de Rose, for instance, the word is found in connection with the head:—

Et un chapeau d'Orfrays eut neuf,  
Le plus beau fut de dix-neuf,  
Jamais nul jour où je n'avoie  
Chapeau si bien ouvré de soye.

And again, as Chaucer speaks of them:—

Richesse a robe of purple on had,  
Ne trow not that she it mad,

For in this world is none it liche,  
 Ne by a thousand deale so riche,  
 Ne none so faire, for it full well  
 With orfreis laied was every dell.  
 And purtraid in the ribanings  
 Of dukes stories, and of kings.

And in the Roman de Garin :—

Bien fu vestuë d'un paille de Biterne,  
 Et un Orfrois a mis dessus sa teste.

It is in the reign of William I. (1066—1087) that we begin to meet with any historical illustration of the present subject. The Norman chronicler Vitalis, in recounting the incidents connected with his own abbey of St. Evroul, narrates that Matilda, the monarch's queen, having heard of the exemplary lives of the monks of this establishment, was induced to pay them a visit, and she placed a gift upon the Altar worthy their heartfelt recollection. In this visit she was accompanied by Adelina, the wife of Roger de Bellmont, who brought with her an alb richly adorned with Orfrais, and presenting it to the church, the priest wore it whilst celebrating mass<sup>a</sup>. Matilda also left, by her will, to the abbey of the Trinity at Caen, which she had founded, a chesable worked at Winchester by the wife of Alderet, and a cloak worked in gold made for a cope, and also another vestment wrought in England. From this time down to the reign of Henry VIII. there are copious notices scattered throughout our historical documents, which serve to shew the extent to which needlework was employed in beautifying various articles of ecclesiastical and secular costume. Some notion, however, may be formed of its extensive application, by merely looking over the catalogues of church vestments which were preserved in the cathedrals of York, Lincoln, London, and Peterborough. In Lincoln alone there were upwards of six hundred, wrought with divers kind of needlework, jewelry, and gold, upon Indian bandekyn, samit, tarterain, velvet, and silk. Even in the succinct way in which they were described by a common inventory, we cannot help being struck with their splendour: the constant repetition of such terms as “an orphrey of goodly needlework,” “the arms of England and squirrels of gold;” or, as in the instance of mortuary copes given to the church of St. Paul's, “emblazoned with the arms of Eleanor, of England and of Spain,”

<sup>a</sup> Order. Vital., lib. vi. p. 603.

knights jousting, lions fighting, amicees barred with amethysts and pearls, &c. Without enumerating more, all are cumulative proofs of the gorgeous effects produced by the English needle. They were finished too in the most elaborate manner, the nicest details of Gothic tracery or personal peculiarity of expression being accurately pourtrayed.

An idea of the pecuniary value of these works of art may be gleaned from the Liberate Roll 24. Hen. III.<sup>b</sup> (1241), where among other entries of a similar kind, we find this monarch ordering the payment of £24. 1s. 6*d.* to Adam de Basinges, for a cope of red silk, given to the bishop of Hereford: also to the same person £17. 18s. 10*d.* for two diapered and one precious cloth of gold, for a tunic and dalmatican entirely ornamented with gold fringe, and also £17 and one mark, for two embroidered chesables for the royal chapel. Reckoning the comparative cost of these vestments according to the present increased rate of money, which the calculations of Dr. Henry and of Adam Smith have made out to be fifteen times greater than at that period, the cope presented to the bishop of Hereford must have been worth £361. 2s. 6*d.* The monarch also gave to this newly-elected bishop (Peter de Aqua Blanca) a mitre costing £82<sup>c</sup>, which, pursuing the same kind of calculation as that just instituted, must have equalled in value £1,230 sterling. And a sum as large as £140, equalling it is presumed £2,100 now, was given to Thomas Cheiner for a vest of velvet embroidered with divers work, purchased by Edward III. for his own chaplain<sup>d</sup>. I must confess upon applying the test of the two cambists already mentioned, this computation appears exaggerated. Yet even reverting to the charge first named, £140 for a vest of embroidered velvet, indicates that the skill displayed must have been something extraordinary, or it would not have drawn so large a reimbursement from the royal exchequer; whilst it adds another to the numerously-existing evidences of the encouragement afforded to this species of English workmanship, afforded, at a period too, when the arts had risen to their highest state of perfection in Great Britain.

It may be true that very little is still existing by which their merit may be fairly tested, since from various causes these works have generally perished; in some measure through an

<sup>b</sup> Issues of the Exchequer, p. 16.

<sup>d</sup> Issue Roll, p. 154.

<sup>c</sup> Issue Roll, p. 17.

insufficiency of strength and texture in the material itself on which they were wrought; through the want of that unselfish and advanced taste which, whilst it properly estimates, also preserves, that the future also may have the means of enjoying and admiring; partly destroyed through an ungenerous fear that such things would tend to beget a grovelling superstition, or else through a cause to which the destruction of the greater portion may be assigned, a sacrilegious love of the gold, which formed their prominent attraction, and consigned them to the Jewish broker, and then reduced them to ashes.

There are several other such entries as the foregoing in the Liberate Roll of Henry III., all tending to shew that at that time the art of Embroidery had reached a high degree of perfection in this country. Amongst those who practised it, frequent mention is made of Adam de Basinges, Adam de Bakering, John de Colonia, Thomas Chenier, John Blaton, William Courtenay, Stephen Vyne, Thomas de Carleton, &c. In this list we find Stephen Vyne so highly commended by the Duke de Berry and d'Auverne, that Richard II. and his queen appointed him their chief embroiderer, and their nephew Henry IV. granted him at their decease a yearly pension in reward for his skilful services<sup>e</sup>.

Doubtlessly these labours were also pursued by females, both for their amusement as well as their profit, and there exists another entry (Apr. 24, 1242.) on these same Rolls in proof of it, authorizing a payment to Adam de Bakering of 6s. 8d. "for a certain cloth of silk and a fringe purchased by our command, to embroider a certain embroidered chesable which Mabilia of St. Edmund's made for us<sup>f</sup>." It seems most reasonable therefore to conclude, that the men commonly travailed at the orfevrie department, whilst the women undertook the needlework. And in the 10th of Edward II. (May 10, 1317.) fifty marks in part payment of a hundred, were given by Queen Isabella's own hands, to Rose the wife of John de Bureford, citizen and merchant of London, for an embroidered cope for the choir, lately purchased from her to make a present to the Lord High Pontiff from the Queen<sup>h</sup>.

In such high estimation was the opus Anglicanum held on the continent in the Latin Church, that John bishop of Marseilles in his testament (1345) made a special bequest to the

<sup>e</sup> Issue Roll, 3 Hen. IV. p. 285.

<sup>f</sup> Issues of the Exchequer, p. 23.

<sup>g</sup> Issues of the Exchequer, p. 14.

<sup>h</sup> Ib. p. 133.



church of his alb that was wrought with English Orfrais. Nay, even at Rome, where it might have been expected that the most costly works of this description would have been sufficiently common, the English Orfrais excited both admiration and cupidity. For as we are informed by Matthew Paris, the Pope, who was Innocent IV. (1246.), observing on the copes and infulæ of certain of the ecclesiastics some very desirable Orfrais, he enquired where they were made, and being answered in England, he exclaimed, "Truly England is our garden of delight; in sooth it is a well inexhaustible; and where there is great abundance, from thence much may be extracted:" and accordingly his holiness dispatched his official letters to nearly all the abbots of the Cistercian order in England, to the prayers of whom he had just been committing himself in the chapter-house of their order, and urged them to procure for his choir, for nothing if they could accomplish it, yet, at all events, to purchase things so estimable. An order which, adds the chronicler, was sufficiently pleasing to the London merchants, but the cause of many persons detesting him for his covetousness<sup>i</sup>.

Truly one cannot help feeling surprise that these Orfrais, costly and gorgeous as they no doubt were, should have excited in the eyes of the Pope such wonder and unrestrained avarice. For certainly productions of a similar kind had adorned ecclesiastical apparel from as remote a time as Leo III. (795.), since this Pontiff is commemorated by Anastasius the librarian as a great benefactor of them to the Church<sup>j</sup>; whilst the frequent enumeration of aureate and purple tissues (*chrysoclaba*) in his valuable catalogue of the benefactions made to various churches in Rome by the earlier Popes, is full and minute, even to the very subjects represented on the vestments, which were usually the Nativity, the Passion, and the Resurrection of our Lord.

Yet, it must not be supposed that this species of work was exclusively confined to ecclesiastical uses. It was the prevalent decoration of royal as well as of military costume, besides being employed upon various kinds of domestic furniture. King John orders Reginald de Cornhull (April 6, 1215) to furnish without delay five banners of his arms embroidered with gold<sup>k</sup>. Nor ought mention to be omitted here of a passage in the French

<sup>i</sup> Matt. Par. Hist. Angl., p. 473. edit. Paris 1644.

Rom. p. 122.

<sup>k</sup> Rot. Lit. Claus., p. 193.

<sup>j</sup> Anastas. Biblioth. de Vitis Pontif.

poem descriptive of the siege of Carlaverock, which records that the banners and caparisons of the knights and soldiers who accompanied Edward to that memorable scene were embroidered on silk and satin with the arms of their owner.

Là out meinte riche garnement  
Brodé sur cendeaus et samis.

Sometimes, however, the banners and jupons of the knight were painted, as is the case in the fragment floating in the church of Elstow, Bedfordshire. Without filling these pages with too many elucidations of the subject, attention shall be directed to an entry on an Issue Roll of 9 Edward III. (1335.) illustrative of the application of embroidery to domestic purposes. On the 28th of June we find payment made to John de Colonia towards the cost of two vests of green velvet, embroidered with gold, one of which is described as being decorated with sea sirens, bearing a shield with the arms of England and Hainault; and for making a white robe worked with pearls, and a robe of velvet cloth, embroidered with gold of divers workmanship, made by him against the confinement of the Lady Philippa, Queen of England<sup>1</sup>. Edward of Westminster is commanded to order (35th Hen. III., 1252.) a banner to be made of white silk, and in the centre of it there is to be a representation of the Crucifixion, with the effigies of the Blessed Mary and St. John, embroidered in Orfrais, and on the top a star and a new crescent moon<sup>m</sup>. Such modes of ornamenting chambers are frequently alluded to in the early wills. Amongst the effects of Henry V. was a bed called "the bed of embroidered figs." In short, the art of Embroidery appears to have been displayed on every material where elegance of design and richness of effect was capable of being produced by such means.

The Monarch himself wore garments embroidered after the same fashion as the Churchmen. In fact, one of them, the dalmatic, was common to both orders, and there is an entry on the Issue Roll of the 40th Edward III. (1366.) recording a payment made to William Courtenay for one of these royal habits, describing it as being embroidered with pelicans, images, and tabernacles of gold<sup>n</sup>.

The dalmatic on the effigy of Henry II. was painted to

<sup>1</sup> Issue Roll, pp. 144, 145.

<sup>n</sup> Issue Roll, p. 198.

<sup>m</sup> Introduction to Close Roll, p. 46.

imitate the original, and flowered over with golden stars. The coronation robes of the same Monarch, of Richard I. and John, were all splendidly embroidered. The order is extant for making the robes of Henry III., one of which was commanded to be of the best purple-coloured samit, embroidered with three little leopards in front and three behind. His sandals also were to be fretted with gold, each square of the feet containing a lion or a leopard.

This truly elegant mode of decorating the dress is minutely described in the following entry from the Close Rolls, not yet published, but given by Mr. Hardy in his learned introduction to the first volume of these important records. "John de Sumercote and Roger the tailor are commanded by Henry III. (1252.) to get made without delay four robes of the best brocade which they can procure, namely, two for the king's use, and two for the queen's, with Orfrais and gems of various colours; the tunics to be of softer brocade than the mantles and supertunics, and the mantles are to be furred with ermine, and the supertunics with minever." Besides the robes for the king's use, three were ordered for the queen, with 'queyntisis,' one of which was to be of "the best violet-coloured brocade that could be procured, with three small leopards in the front and three others behind." These magnificent dresses were ordered in anticipation of the marriage of his daughter, the Princess Margaret, with Alexander III., King of Scotland.

The costume of the military opened a wide field for this elegant species of decoration. The countenance of the Knight being shrouded by his bacinet of steel, it became necessary that he should bear some device by which he might be readily recognised by his friends and followers, and nothing appeared more suitable than that his own armorial bearings should be emblazoned on his shield, or embroidered on his dress. And such, as is well known, was the constant practice of the period, it being the usual custom to charge the jupon, cointise, and cote hardie of the men, and the open surcoats of the females, with the heraldic badge of the wearer. In nearly every monumental effigy, traces of this practice are discernible, and as there is not the smallest reason for doubting that all these creations of the sculptor were as faithful representations of the deceased as he could possibly exhibit, both as regarded his very features, as well as his dress, they will become invested

° Introduction to Close Roll, p. 41.

with an additional degree of interest when it is ascertained in what manner, and to what extent, the various diaperings, powderings, and other methods of adornment were produced.

We have fortunately one specimen, and it is much to be regretted that it is the only one at present conceived to exist, which affords the necessary corroboration to the truth of these remarks.

It was at the first meeting of the Archæological Association held at Canterbury, a session when British antiquities began to assume a definite and scientific complexion, that I became enabled, through the courtesy of the cathedral authorities, to give a minute inspection to the rapidly decaying jupon suspended over the tomb of Edward the Black Prince. From this examination I ascertained, to my own entire conviction, first, that there was a prevalent and systematic mode of working the elaborate ornaments which decorate the military costume of the middle ages; and secondly, that the habits themselves were conscientiously delineated on the sepulchral monument of the departed warrior. With feelings of no ordinary emotion, I pressed forward to handle a garment, that the spirit of chivalry and courage alike had consigned to the protecting regards of posterity. For who could allow his fingers to grasp but a fragment of what had once enwrapped that model of regal dignity and magnificence, without carrying his impressions backwards to those scenes which witnessed the prowess of this flower of English knighthood, or without throwing a hasty recollection over the fields of Britain's glory, where he had nobly fought, Crecy and Poitiers?

The exquisite monument of the Prince is partially known by numerous engravings and descriptions, but it may however be questioned whether, as a work of art, it has yet been sufficiently appreciated, but the period is at length approaching, it is ardently hoped, when the value of these works will be better known, when their intrinsic merit as statuary will be acknowledged, and when their evidences of history, personal and national, will, if it cannot excite an admiration and generate a higher taste, serve, at least, to protect them from wanton spoliation. So much ruthless and ignorant destruction has been perpetrated, that, on recounting it, one cannot suppress a sigh, and mournfully contemplate the dishonoured fragments that have been accidentally spared. I have seen these time-honoured memorials of the dead torn



from the sacred fanes where affectionate devotion had fondly placed them, to be cast in the public highways, or stuck up as incongruous embellishments, to eke out the paltry enjoyments of a suburban parterre.

The influence of the Archæological Association can never be more legitimately, or more wisely exerted than in preventing the recurrence of wilful havoc in the monuments of the country; and by such a preservative course of action, should their exertions effect nothing more, they will protect the national character from the unnatural imputation, that Englishmen have no respect for the sacred monuments of their fatherland.

Reverting, however, to the two facts which I have stated as being established from the examination of the Black Prince's jupon, I will remark that as concerns the first, namely, the mode of decoration, that the vest is of one pile velvet, at present of a palish yellow brown colour, faded probably from crimson. Its foundation is of fine buckram or calico, stuffed or padded with cotton, stitched and quilted in longitudinal folds, gamboised (*gamboisé*), as the proper term for such work is, and the velvet covering is ornamented with the arms of the Black Prince, quarterly France and England, embroidered in gold. As the mode of effecting this is precisely the same as that pursued in ecclesiastical habits, which will be presently fully described, it will be unnecessary to enter upon it here.

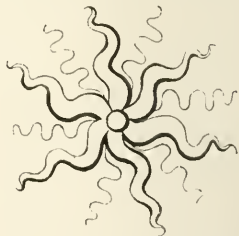
The second inference drawn is fully borne out, by comparing the jupon with its antitype in the latten effigy. So close indeed is the imitation, that not only in length and in general appearance do they exactly correspond to each other, but even to the half one of the fleur-de-lis semee, is the resemblance carried out. Had the artist merely intended to personify the Prince in the dress of the period, such scrupulous attention would scarcely have been considered deserving his notice, but he intended to produce, what there can be no reason for disputing was the universal custom, a faithful portrait of the garment itself. And if this exact attention were bestowed on the dress, can it be imagined that less regard would be paid to representing the countenance of the deceased? In that age, nothing was deemed too minute or elaborate to engage the talents of the sculptor, the limner or the embroideress, and portraits could not, amid all their love of truthful detail, be overlooked.

Such a fondness for costly raiment had at this period crept into fashion that it became necessary to repress it by legislative enactments. And hence the statute of 37 Edward III. (1363.) against excess of apparel, by which it was ordered that none whose income was below four hundred marks a year should wear cloth of gold, or drapery enamelled (*aymelez*) or embroidered<sup>p</sup>. How far this enactment may have been efficacious it is difficult to say, since Embroidery still prevailed, and in those ages of correct design, as in these of servile imitation, no one probably liked to be left behind his neighbours, and as every one's resources were not equal to bear the same cost, a spurious method of embroidery found customers; so that in the 2nd year of Henry IV. it was represented to the Parliament, that whereas divers persons occupying "the crafte of Brauderie, maken diverse werkes of Brauderie of unsuffisaunt stuff, and unduely wrought as well upon velowet, and cloth of gold, as upon all other clothes of silk wrought with gold or silver of Cipre, and gold of Luk, or Spaynyssh laton togedre, and suiche warkes, so untrewely made by suiche persons afore-said, dredying the serche of the wardens of Brauderie in the said citie of London, kepen and senden unto the fayres of Steresbrugg, Ely, Oxenford, and Salesbury, and ther thei outre hem, to greet deseit of our soverain L<sup>d</sup>. the Kyng and all his people." To which it was replied that all such counterfeits should be forfeited to the king<sup>q</sup>.

Compared with the great number of splendid church vestments that once existed in this country, very few at present remain. At the cathedral of Durham, where copes continued to be worn as late as the prelacy of Bishop Warburton, there are three, said to be as old as the fourteenth century. The Roman Catholic college of St. Mary's, Oscott, has a very beautiful suit, found walled up in the cathedral of Waterford, and subsequently presented to the institution by the Earl of Shrewsbury. One of crimson velvet at Black Ladies, Staffordshire. One of cloth of gold, at Stonyhurst. One of crimson velvet, embroidered with



Cope of Crimson Velvet, Campden,  
Gloucestershire



<sup>p</sup> Rolls of Parl., vii. p. 279.

<sup>q</sup> Rolls of Parl., vii. p. 255.

crowns and stars of Bethlehem, at Chipping Campden, Gloucestershire. One of purple velvet, in the Roman Catholic chapel at Weston Underwood, Northamptonshire. One, probably a cope, at Llaugharne, Caermarthenshire. One of green velvet in the cathedral at Ely. One of the earlier part of the thirteenth century, formerly belonging to the nuns of Sion House, now in the possession of the earl of Shrewsbury; and several in the possession of Edw. Wilson, Esq., Lincoln. Besides these, there are portions of embroidery, formerly used as vestments, generally copes, at Buckland, Worcestershire; Ling, Norfolk; East Langdon, Kent; Bacton, and Kinnersley, Herefordshire; Hullavington, and Cirencester, Gloucestershire; Stoke Canon, Devonshire; all converted into pulpit and altar cloths: there is not sufficient evidence that the fragment so carefully preserved at Lutterworth, really formed a portion



Cope, Weston Underwood.

of the vestment worn by John Wickliff:—Kettleston, Norfolk; Wool, Dorsetshire; Conway, Caernarvonshire; Careby, Lincolnshire; at Cothele Chapel, Cornwall; there are two altar fronts of velvet in a perfect state at Wardour Castle, a cope formerly belonging to Westminster Abbey, and other speci-

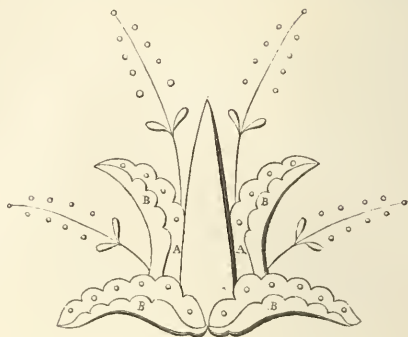


Cope Ely.

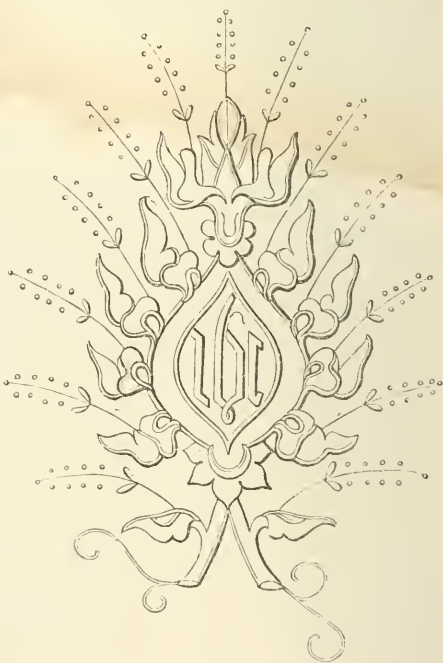
of the vestment worn by John Wickliff:—Kettleston, Norfolk; Wool, Dorsetshire; Conway, Caernarvonshire; Careby, Lincolnshire; at Cothele Chapel, Cornwall; there are two altar fronts of velvet in a perfect state at Wardour Castle, a cope formerly belonging to Westminster Abbey, and other speci-

mens; another vestment from this abbey is at Stonyhurst; at Talacre a chesable from Basingwerk Abbey, (?) and an ancient alb at Shrewsbury; at Prior Park, near Bath, and Bath Abbey, are various ancient specimens; Madeley Chapel, Shropshire, has two vestments of the fourteenth century, probably from the priory of Much Wenlock, Little Dean, Gloucestershire. This list, imperfect and brief as it is, the reader will probably be able to augment, and to correct those deficiencies for which I feel myself incompetent.

The embroidery at Stoke Canon seems to have been an altar-cloth; it has three central figures; the Conventional Devices are the eagle displayed, a fish, and candlestick. The pulpit-cloth at Hullavington, originally a cope, is a beautiful specimen of the work of the period: the Redeemer is represented in the centre suspended on a cross, with angels catching the blood in chalices; the velvet ground is powdered over with angels with outspread wings, standing on stars of Bethlehem, with fleur-de-lis, and with one of the patterns found on the Communion table-cloth at East Langdon, represented in the accompanying fig. (A.)



East Langdon, Kent. (A.)



East Langdon, Kent.

The repetition and recurrence of these Conventional Devices is very general. The same patterns, for instance, occur at



Buckland, in Worcestershire, as are found on the fragments supposed to have formed portions of Wickliff's vestment at Lutterworth; on the Ely and Weston-Underwood copes the same patterns are observable; at St. Thomas, Salisbury, Careby, Weston-Underwood, and Stoke Canon, the same style and patterns prevail. The Communion-cloth at Emneth, Cambridgeshire, given by Sir Thomas Hewar (circa 1570), has the same pattern as may be seen amongst the four on the cope at Weston-Underwood. At Hullavington and Cirencester the same Conventional Design may also be traced. In



East Langdon, Kent.

the latter church there is a pulpit-cloth, no longer used, which appears to have been made out of some ancient vestment, probably a cope, as it has been cut into long strips, and sewed up into its present shape. It is made of blue velvet, with a wide border, which is now quite faded, but was perhaps purple. Both the middle and border are covered with spangles, and embroidered with cherubim standing on stars of Bethlehem; and with pine-apples, in gold and colours. The border at the upper part seems



Cope at Buckland, Worcestershire.

meant to be worn round the back of the neck, as the pine-

apples are inverted. One of the cherubim holds a shield of armorial bearings:—Argent, on a chevron sable, three roses, or. Under which is a scroll, with the words “Orate pro anima domini Radulphi parsons.” Under the other cherubim are the words “Gloria tibi trinitas.” Over the pine-apples on the border are the words “Da gloriam Deo.” At the entrance of the chancel is the brass of a priest, bearing the chalice and paten, who appears to be the donor of this vestment. The inscription to it runs thus :

“Orate pro anima domini Radulphi Parsons quondam Capellani perpetuæ cantariæ, sanctæ Trinitatis in hac Ecclesia fundata qui obiit 22 die Augusti Anno Domini 1478, cujus animæ propitiatur deus. Amen.”

It seems probable by this that the vestment was left by Ralph Parsons for the use of the chapel of the Holy Trinity, which will give both the date of the vestment and the conventional pattern. This chapel was founded before the year 1478, though the present building was made at the expense of Richard Ruthal, bishop of Durham, a native of the town, in the reign of Henry VIII.

There is, moreover, another form, under which the art of embroidery was displayed. The Hangings, Frontals, and Antependia of the Altar received the same care as the priestly vestments. Still fewer of these remain, a fact easily accounted for, by the destruction of the Altar itself, and the substitution in its place according to Queen Elizabeth’s letter, Jan. 25, in the seventh year of her reign (1565) of “a decent table provided at the cost of the parish, standing on a frame.” Of these Antependiums I have seen three. Two of white watered silk (*holosericus*) beautifully wrought, having the representation of the Assumption in the centre, and the other part of the ground powdered with a conventional pattern, ten feet ten inches long, and three feet wide, preserved at Chipping Campden. One probably of tarterain, (*Tartarinus*, *tartariscus*, *Cloth of Tars*,) temp. Edw. III., a most interesting specimen of this kind of manufacture, at Steeple Aston, Oxfordshire. It is purfled (*pourfilé*, *brullatus*) with various patterns, two of which are introduced (see figures, p. 318 and 343); others represent the crucifixion of the Redeemer, the death of St. Stephen and other holy martyrs; these are heightened by needlework, and the countenances have been pressed with a hot iron, to give the more prominent parts higher relief.

Another figured in Hoare's Wiltshire, belonging to St. Thomas's church, Salisbury. And this list also, the reader will most likely be able, from his own observation, to augment.



Steeple Aston, Oxfordshire. See previous page.

It remains merely to offer an explanation of the mode by which this kind of decoration was effected.

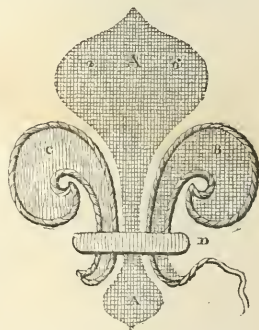
In the first place let it be noted, that velvet, having a shifting surface, it necessarily becomes one of the most difficult of materials to work upon. No doubt the early embroideresses fully experienced the inconvenience, for they did not, at least in all the examples to which my attention has been directed, attempt a labour that would have been both perplexing and, certainly to the extent they followed it, insuperable. All their needlework is first done upon some other material (*en rapport*), such as linen, canvass, silk, or vellum, and their operations (*appliquées*) subsequently sewn *upon* the velvet. This was simply the universal method adopted to produce these very beautiful specimens of manual ingenuity that now elicit our admiration. A more particular account, however, shall be given, for knowing the process by which Early English embroidery

was fabricated, there will not then exist any obstacle in endeavouring to copy it. Apprehending, too, the principles that directed the manufacture, its imitation will become an easy and agreeable accomplishment, as well as form an elegant and refined occupation for those spare hours, which our fair countrywomen have of late years so toilsomely spent, over the coarse materials, and the tasteless patterns, imported from Germany.

The materials that may be legitimately used to produce English embroidery like that already described, are limited to five : namely, gold and silver tambour (*passé*), jewels, velvet, and silk<sup>r</sup>. Having chosen the substance that was to be wrought, the first point was to make out the pattern (*prendre la taille*) of the conventional device that was to be powdered on the surface. This might be done by tracing it by means of chalk upon white paper, and piercing that so as to shew its contour ; several others could then be cut out to the same size and figures. The foundation (*le fond*) of canvass, vellum, or any other suitable stuff, most commonly the former, was then shaped in a similar way, the edges being bound (*galonner*) with cord, which was afterwards cast over (*en guipure*) with gold or silver tambour. The inner part of the design was then worked, either plain or in shades, in tapestry stitch with silk ; this too was sometimes raised above the foundation by felt (*embouttin*).

If a leaf were to be represented, (*passé en barbiches*), the fibres were expressed by a fine thread of tambour being lightly passed among the silk, to indicate the vegetable tissue. In fact, neither gold nor silver could ever be inappropriately, or too profusely introduced, in delineating the object.

There were two ways of introducing the gold or silver portion. A very common method was to take a piece of gold lace, and cutting it out in the required shape, to attach it to the foundation, and the surface of this (*le passé épargné*) was raised (*embouttin*) in certain lines (as, for instance, in representing



A. the foundation merely shaped. B. the same edged with galoon. C. the same embroidered. D. the band upon which the gold tambour (*passé*) is worked. a. pink. b. yellow.

<sup>r</sup> These may be obtained in every variety from Messrs. Odell and Atherly, Burlington Arcade.



the sacred monogram) by cord or common twine, which in its turn was whipped over (*guipé*) but completely covered with a



These two examples shew the Mode of sewing the bouillon and purl (*frisure*.)

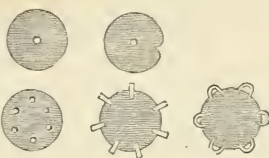
Manner in which the end of the silk is taken in the eye of the needle to the ends, when it is wished to draw it under the stuff.

thread of the same metal. The other mode (*en couchure*) was the most ancient of embroideries; it was made with coarse gold thread or spangles, sewn in rows one beside another.

The introduction of spangles (*pailletes*) took place at an early period. They are often seen representing tendrils, springing from the points of leaves, and are very rarely found sewn upon the device itself.



Old method of putting on the paillettes.



Pailions, before and after they are sewn on with bouillon and purl.

The conventional devices most usually adopted in Medieval Embroidery, were leopards of gold; black trefoils; white harts having crowns round their necks, with chains, silver and gilt; Catherine wheels; falcons; swans; archangels; stars; fleur-de-lis; lions; griffins; hearts; moons; stars; peacocks; dragons; eagles displayed; lilies; and imaginary leaves and flowers.

CHARLES HENRY HARTSHORNE.

## ON THE MEDIEVAL ECCLESIASTICAL ARCHITECTURE OF PARIS.

[SECOND PERIOD.]

THERE is always this difficulty attendant on any endeavour to classify the medieval buildings of Paris, that they have been so much altered and added to at various periods, as often to make it a work of impossibility to range a given edifice within a distinct chronological class. The same edifice may contain examples of every different style of the middle ages, and therefore a strict classification in order of time is not to be expected in an account like the present. In noticing, however, the second period of French Medieval Architecture,—that period which corresponds to the age of the early and the complete pointed with us,—we come upon a building nearly perfect in itself, and less spoiled by additions of later times than any other in the capital. We allude to

LA SAINTE CHAPELLE. This beautiful building, which has always been considered a master-work of the middle ages, was built by Pierre de Montereau, under order of St. Louis, was finished A.D. 1245, and was dedicated A.D. 1248. Since that period it has had a wheel-window of the fifteenth century inserted in the western gable, and some trifling additions have been made at the west end and on the south side, but, with these exceptions, it still remains a glorious monument of the piety of its founder and the skill of its architect. It stands in the middle of what was once the principal residence of the kings of France, and which is still called the Palais, though now appropriated only to the Courts of Judicature. Here St. Louis determined to erect a suitable building to receive the relics which he had purchased on his first crusade,—part of the true cross, the sacred napkin, &c.—and the monarch seems to have spared no expense in effecting his object. The edifice, built on the foundations of one that dated from the reign of Louis le Gros (A. D. 1108—1137), consists of a lower and an upper chapel, each with four bays<sup>a</sup> on either side, with an octagonal eastern end, a roof of high pitch, and a lofty spire. On the northern side stood a chapter-house and vestry, on the

<sup>a</sup> The term “compartment” is perhaps more appropriate: for “bay” is more generally applicable to any curving portion of a building.

southern a sacristy and treasury: the entrance to the lower chapel was on a level with the ground of the court-yard, while that to the upper was by a flight of steps, over which a French prince once galloped his horse, and on which is laid part of the scene of Boileau's *Lutrin*. The lower chapel comprises a central and two side aisles, with short massive pillars, and very strong vaulting, intended to support the floor of the upper chapel. Some curious horizontal stone springers, going from the side walls to the piers of the central aisle, form a distinctive feature of this part of the building. In the upper chapel there are no aisles; it forms one exceedingly lofty room, in which (as in King's College Chapel, Cambridge) the walls may be said to have disappeared, and to have left only vast panels of the most gorgeously coloured glass. Beneath the windows runs a series of niches all round the chapel, and the vaulting, quadripartite and plain, but very bold, rises domically over head. Every internal space not occupied by glass was originally covered either with gold, colour, or glass enamel<sup>b</sup>; and the effect was splendid in the extreme. The glass filling all the windows still remains almost as perfect as when it was put up in the time of its founder; and, next to that of Chartres, it is the most splendid in France. At the eastern end of the chapel stood a grand shrine, and the whole was profusely decorated with sculpture. The style of the edifice is the purest and the most beautifully finished early-pointed throughout, although the western wheel-window is of the Flamboyant period: all the details are most carefully executed, and the building (which is now restoring, together with the whole of the Palais, at the joint expense of the government and the city) is well worthy of careful professional study.

There are several parts of the Palais de Justice, such as the towers of the Conciergerie and other portions of the inner courts, which are nearly of the same date as the Sainte Chapelle, but they are not of great architectural value. This period may be considered rich in illustration at Paris, when we include in it the Sainte Chapelle, Nôtre Dame, and the portions of the other churches mentioned in the last number as belonging to it. The great model for the style in this part of France is the abbey church of St. Denis. There are also several exquisite churches of the same date in various parts of the surrounding

<sup>b</sup> In the Château of St. Germain en Laye there is still to be seen the chapel of the time of Charles V. (A. D. 1364—80), the inner walls of which are *entirely covered with gold*.

country. A small church of this date, St. Pierre aux Bœufs, stood, till within six or seven years, in a street close to Nôtre Dame. It had been desecrated during the Revolution, and was taken down to allow of the street being widened. The best portions of the western front were then transferred to the western front of St. Séverin, which is in part of the same epoch, under the superintendence of one of the most able architects of France, M. Lassus. Before quitting this period we must again remind our readers that its principal *existing* specimens are in St. Denis, Nôtre Dame, and the Sainte Chapelle.

#### THIRD PERIOD.

We now come to the buildings erected in the fourteenth century and the beginning of the following one, previously to the introduction of the Flamboyant style. This period corresponds in date to that of the Decorated style with us,—that style which flourished under the second and third Edwards, but began, even so early as the reign of Richard II., to shew symptoms of perpendicular stiffness and ultimate decay. To the flowing osculating curve of our Decorated style, France, and Paris in particular, offers no contemporaneous analogy. The architecture of the fourteenth century was characterized there by a style differing but little from that of the thirteenth, though always tending to a gradual opening and softening down of mouldings, as well as ultimately to an interflowing and intersecting of tracery. The examples of the earlier portion of this century are hardly to be distinguished from those of the preceding, except by an experienced eye, and the period may be designated as one of comparative plainness and even poverty. The cause of this stop in the progress of French architecture may perhaps be found in the dreadful wars and civil troubles which desolated the country throughout that period, and exhausted the resources of the kings as well as the nobles. One of the earliest buildings of this style extant in Paris is

THE CHAPEL OF ST. JOHN THE EVANGELIST, in the Collège de Beauvais. In plan it resembles the Sainte Chapelle, though it has no under chapel, and has not a vaulting of stone, but merely a king-post and coved roofing. The windows have lost their stained glass, and the building is at present desecrated. Its details and plan are pure, and it is a model that might well serve for a plain, and yet very effective, chapel for any collegiate edifice.



THE CHAPEL OF ST. JOHN LATERAN, or the chapel of the Commandery of the order of Malta, is a small building of the same date, near the Collège de France. It has an aisle of nearly the same dimensions as itself added to its southern side, but of later date. A square tower, connected with this religious house, is still standing.

THE CONVENT OF THE BERNARDINS is also of this date. It was founded as early as A.D. 1244, by Stephen of Lexington, an Englishman, abbot of Clairvaux, but the church, once attached to it, though now destroyed, was built A.D. 1338, and the grand refectory, which still remains, was apparently a contemporaneous building. This vast edifice consists of a crypt or cellar and two upper stories, with a loft of unusually high pitch above the whole. The cellar and refectory are vaulted, and divided down their length by two rows of seventeen columns each; the capitals are simple, and all of the same (a perfectly unique) design; the details plain, the workmanship exceedingly solid and good. In a building attached to the refectory, and as M. A. Lenoir supposes in the church also, the tracery of the windows is decidedly of the Decorated or flowing character, forming early examples of this style in the French capital.

THE COLLEGE DE NAVARRE was of the date 1302, but few of the medieval parts now remain—two buildings, probably the chapel and refectory, being all now extant; and of these the exteriors only are to be made out, the interior and the details having been entirely altered. The edifice is now appropriated to the Ecole Polytechnique.

THE COLLEGE DE BAYEUX has a beautiful little gateway of this epoch, bearing on its front the date 1305, still standing in the Rue de la Harpe. Other portions of a later style are to be found in the court within.

THE CONVENTUAL CHURCH OF THE CELESTINS was a more important example of this style, and, though of small dimensions, was one of the richest in the capital in monumental erections. It consisted of a nave and two south aisles: one of the latter is destroyed, and the church itself desecrated, being used as a storehouse for a regiment of horse quartered in the conventual buildings. There was no clerestory nor triforium: the capitals of the shafts, as is common in this style, were ornamented with small crisped thistle-leaves delicately wrought, the mouldings very open, and producing little effect

of light and shade. On either side of the western doorway stood statues of the founder of the church and his consort, Charles V. of France and Queen Jehanne de Bourbon. The cloister of this convent was a remarkably beautiful and chaste specimen of the latest epoch of the *Rénaissance*.

THE CHURCH OF ST. LEU AND ST. GILLES in the Rue St. Denis is of the fourteenth century, although the western doorway may be of the end of the thirteenth, and would be designated in England as early pointed. The building consists of a nave and side aisles with chapels, an octagonal eastern end, and a small recent crypt serving as a chapel of the Holy Sepulchre. There is a clerestory, but no triforium: parts of the church are of the Flamboyant style.

THE TOWER OF ST. GENEVIEVE (the old church) is partly of this century, but the foundations are of the *Romane* epoch and the crowning battlements of the Flamboyant. In its proportions this is an excellent example of the style, although rather plain. It is now incorporated in the buildings of the Collège Henri IV. A few windows of one of the conventual buildings of the great abbey of St. Geneviève still remain, but they serve only to fix the date of their erection within the fourteenth century.

THE COLLEGE DE MONTAIGU was also of this century, and some windows of a building that probably formed the chapel were till lately extant on the side facing St. Geneviève. The building was not in other respects of much architectural, though of high academical, interest.

The havoc of the two revolutions and their consequent periods of Vandalism, was made principally upon buildings of the fourteenth century, most of the Parisian convents having been either founded or re-endowed and enlarged during that period; and this is another cause why the capital is poor in ecclesiastical edifices of the time in question. A splendid military structure of that epoch still exists close to Paris,—we allude to the chateau of Vincennes,—and this, with the chapel of the chateau of St. Germain en Laye, form the best models of the style to be found near the French capital.

#### FOURTH PERIOD.

The great change from the geometrical spirit of the architecture of the fourteenth century to the flowing lines and fanciful combinations of the Flamboyant style, began to take place soon after the year 1400, but did not become fully

developed until after the expulsion of the English from France, or towards the middle of the fifteenth century. In the state of comparative peace which ensued, the nation became wealthy; noble patrons and founders again enriched the Church; and Architecture took a new spring. As is well known, it is not in Paris that the great examples of this style are to be sought: they must be looked for in the provincial cities. Notwithstanding, Paris has several good edifices in this style, although of comparatively small size: and of these one of the best is the

CHURCH OF ST. GERMAIN L'AUXERROIS. This building stands on the site of a chapel founded as early as the seventh century: but the only portion anterior to the thirteenth century is the tower, which is of the Romane style, probably of the eleventh century, and which is placed at the south-east junction of the south transept and choir. The western portal is of the thirteenth century, and still retains the figures of saints with which it was originally ornamented: the rest of the edifice is entirely of the fifteenth century. The church is cruciform, with side aisles and a polygonal apse: there is a lofty clerestory, but no triforium: elaborate wheel-windows at the ends of the nave and transepts, and a porch, with rooms in the upper story, covering the western end of the nave. The portals of the transepts are lofty, wide, and profusely decorated with niches in their mouldings. The aisles are accompanied by a complete series of chapels, some of which contain remarkable monuments and altar-frames. Some buildings of the seventeenth century, adjoining the western end of the nave, have been taken down during a complete reparation and restoration of the church, which has lately been effected under the superintendence of M. Lassus. The choir is not yet restored, but the building, as it now stands, is one of the most valuable, in an architectural point of view, which Paris possesses. It is needless to do more than allude to the historical associations connected with the name of this church. No portions remain of its cloister and the schools once dependent on it.

THE CHURCH OF ST. MEDERIC, or ST. MERY, (as it is usually called,) is another excellent example of the Flamboyant style. In plan it is similar to St. Germain l'Auxerrois, but it is smaller in dimensions. The character of the tracery is good, and the western front, above which the tower rises, possesses

some sculptured decoration,—not original, unfortunately, but recently copied with several blunders from old models. Some of the original glass of this church remains; and the general character of the architecture is good. The tower is of the same date as the church, and is very plain without a spire.

THE CHURCH OF ST. SEVERIN is the richest example of this style in the capital. It consists of a nave with double side aisles, triforium and clerestory, no transepts, and a complete series of chapels running all round the church, and giving almost the effect of triple lateral aisles. The western end of the church, the tower at the north-west angle of the nave, and the three western bays of the nave, are of the thirteenth century, although a Flamboyant window and gable have been added to this front, and the spire of the tower is of the same, if not a later, period: the rest is of the early and late Flamboyant styles. All the details of this building are peculiarly rich and well executed; the tracery of the windows elegant in design, the curves flowing freely without being too intricate. The chapels have externally a small gable over each, filled with admirable tracery of great variety in design: the vaulting throughout the church is good, and the bosses of beautiful workmanship. At the eastern end, in the centre of the apse and aisles, occurs a curious twisted column, from which the vaulting-ribs spring off with an elaborate intricacy of intersection hardly to be equalled elsewhere. This church, which has been placed, we believe, for restoration in the hands of M. Lassus, is one of the most important buildings to be studied by the architectural visitor of Paris.

THE CHURCH OF ST. NICOLAS DES CHAMPS is another edifice of the fifteenth century, standing near the monastery of St. Martin des Champs before mentioned. It has an ample nave, with large side aisles, and a tower at the south-west angle of the church. In general character it closely resembles St. Méderic and St. Germain l'Auxerrois, but the aisles at their western ends have larger windows inserted. Some of the ancient glass preserved here is worthy of notice. The nave arches are lofty, and there is a good clerestory, but no triforium.

THE CHURCH OF ST. MEDARD is of the same epoch as the foregoing, but is not of so good a character in its details. Here there are no transepts, but the aisles have side chapels. The tower, on the northern side of the nave, has a late spire



similar to that of St. Séverin. The orientation of this church (like that of several medieval churches of Paris) deviates widely from the usual direction, being nearly north-east and south-west<sup>c</sup>.

THE CHURCH OF ST. GERVAIS is a late but very beautiful edifice of this period. It is cruciform, with single side aisles and lateral chapels, a lady chapel appended to a polygonal apse, and a tower at the northern side of the choir. The western front is of the time of Louis XIII. The arches of this edifice are peculiarly light and lofty—so is the clerestory above them—and the roof, which covers a bold vaulting, is of unusually sharp pitch, to be equalled only at Rouen or St. Denis. Much glass of excellent character remains here, especially in the lady chapel, where it has been all preserved, and is the best of its date in the capital. One of the most remarkable features of the church is a magnificent pendant crown in the lady chapel, coming down from the central boss, and connected with the side ribs of the vaulting, in a manner that to the professional eye gives great pleasure, and with the uninitiated passes as a miracle of architectural prowess. Its size is unusually large, and for depth we have not seen it equalled, except in a similar instance at Candebeec in Normandy.

THE TOWER OF ST. JACQUES DE LA BOUCHERIE is all that remains of one of the principal Flamboyant churches of the metropolis, and it is still the finest edifice of the kind in Paris. Its spire has long been destroyed, but its other parts are in good preservation: and the panelling, with flowing tracery and crocketed pinnacles, covering the sides and buttresses, and running up among the lofty windows, gives it a peculiarly rich effect. Immense gargouilles and upright figures of animals at the upper corners add to its picturesque, if not to its architectural, value.

THE CONVENT OF THE BROTHERS OF THE ORDER OF CHARITY OF OUR LADY, (afterwards of Augustinian, and finally of reformed Carmelite monks,) still exists: and in its cloister, which is nearly perfect, offers a good example of the Flam-

<sup>c</sup> The church of the famous abbey of St. Victor, a beautiful Flamboyant edifice, had the same orientation: so had those of the abbey of St. Antoine and the House of the Third Order of St. Francis. The Temple church was built a little to the south of the

east: so also were the chapel of the Cordeliers, and the church of the Célestins. The Parisian churches of the seventeenth century followed no law of orientation: many were built north and south.

boyant style. The dimensions of the cloister are very small, (suited however to the foundation); the arcades are open down to the level of the ground; the moulding of the ribs descend continuously along the piers, and their profiles, though open, are of good design. As the only medieval cloister extant in Paris, this, though rarely seen, should certainly be visited<sup>d</sup>.

#### FIFTH PERIOD.

We come now to the closing style of the middle ages, that which in France has been termed the style of the *Rénaissance des Arts*,—a strange misnomer,—as if art had not existed in the most intense degree throughout many preceding centuries! A more appropriate appellation would have been that of the Franciscan style, as having derived its birth from the introduction of Italian art into France during the reign of Francis I.—just as we apply the terms Tudor and Elizabethan to its equivalents in England. The remains of this style in Paris are, however, to be found principally in secular buildings, such as the older portions of the Louvre, the Hôtel de Ville, the Palais de Justice, some of the colleges of the University, and numerous private mansions. Of ecclesiastical edifices we have only three that are of considerable note. The first of these is

THE CHURCH OF ST. ETIENNE DU MONT. This, though a fantastic building, is one of great interest and architectural effect. It occupied all the sixteenth century in building, and therefore touches in some details on the Flamboyant style, while in others it passes into Franco-Italian. It consists of a central and side aisles with lateral chapels, pseudo-transepts, and a polygonal apse. A lofty and curiously elongated tower stands

<sup>d</sup> If we were examining lay buildings, we might here notice the three magnificent hotels of Paris, the Hôtel de Sens, the Hôtel de Clugny, and the Hôtel de La Tremoille: buildings of the greatest beauty and value in every sense of the word, and of a class to which we have no parallels in England: our domestic edifices indeed have seldom equalled those of France. The last of these three hotels has been demolished; but its sculptured details, with all its parts of value, (and great indeed is their worth,) have been preserved in order to be re-erected into a palace for the archbishop of Paris, the design for which has been accepted by the French government from the hands of M. Lassus. The second of the three, a building of the

very latest period of the Flamboyant style, has been purchased by the French government, with the magnificent collection of medieval antiquities formed in it by the late M. Du Sommerard. It has been appropriated to the purposes of a national museum for medieval remains; an institution which England has either not the means, or else not the taste, to establish. The third, we are sorry to say, the municipality of Paris has not yet had the good sense to purchase, and thereby to save from farther destruction; an act of omission of the same nature, as if any one should neglect to purchase a genuine picture by Raffaele when offered for a few pounds, if ever such an opportunity could occur.

at the north-west angle of the nave, and various buildings connected with the edifice join on at the eastern end. A small tower of the thirteenth century is among the buildings. A splendid stone screen, or *Jubè*, of most elaborate workmanship and design, separates the choir from the nave; there is some good but late glass in the windows, and the edifice is peculiarly rich in pictorial decorations. In a chapel on the southern side of the choir stands the tomb of St. Geneviève, transferred hither from the ancient church, under her invocation, which used to touch the south side of this building. It is a plain monument of the twelfth century.

THE CHURCH OF ST. LAURENT is another building of the fifteenth century. It is a pseudo-cruciform church, with a tower on the northern side of the choir. Parts of the building, especially on the northern side, are Flamboyant in their character, but the rest is of the Rénaissance. Among the more remarkable details of this edifice are deep pendants, proceeding from the bosses of the vaulting; and these, at the junction of the nave and choir, are sculptured most elaborately into groups of figures anything but ecclesiastical in their design. Their effect is rich and striking, and the character of the whole edifice is one of considerable lightness and elegance. The workmanship throughout is good, and all the sculptured portions are delicately finished. Its date is A. D. 1548—1595.

THE CHURCH OF ST. NICOLAS DU CHARDONNET has a curious tower of this period, but the rest of the edifice is of the end of the seventeenth century. This tower is probably the *latest* erection of any in the capital containing pointed details.

THE CHURCH OF ST. EUSTACHE, (A. D. 1532—1642,) the last ecclesiastical edifice in Paris to which the appellation of medieval can be applied,—if indeed the use of that term be allowable in speaking of it,—is the grandest instance extant of a church built on a medieval plan, and with medieval ideas, but entirely with Italianized details. There is not a trace of a medieval decoration in the building; every ornament, every capital, every detail, is of semi-classical design; there is not a single part of it which, taken in itself, may not be called barbarous, and yet the effect as a whole is splendid in the extreme,—very harmonious, full of indescribable grandeur, bold in construction, good in workmanship, admirable in suitability to its purpose, and, from its vast proportions, fit to be placed before the cathedral of Nôtre Dame. Of its size,

and its capability of accommodating a congregation (of course there are neither pews nor seats, but only chairs in it), some idea may be formed, when we state that we have counted 3000 persons in the side aisles of the nave only. The church is cruciform, with double side aisles and lateral chapels all round, a circular apse and projecting lady-chapel annexed, two towers at the western end, and a truncated spire at the intersection of the nave and transepts. A triforium, and a clerestory with wide windows, run round the church. There are wheel-windows in each transept, and the clerestory windows of the choir are filled with fine stained glass of the epoch. The western front was once a grand specimen of the style, but has been long since spoiled by the introduction of Doric and Ionic orders, principally in consequence of a bequest made by the celebrated Colbert, who lies buried here. The portals of the transepts are gorgeously decorated with niches in their mouldings, and are admirable examples of the workmanship of that day. Within, the extreme elevation of the arches of the nave, giving the effect of great lightness to what are really massive piers, the consequently vast height of the vaulting, and the well-conceived interlacing of the curves of the various arches, as they come one behind the other on the eye, cause a mixed emotion of surprise and delight. The sensations produced by the interior of this edifice on some great day of solemn festival, such as the Nativity or the Assumption, when all the resources of architectural, pictorial, and musical art, combine to heighten the devotion of the thousands of worshippers there assembled, can never be forgotten by those who have experienced them.

In concluding this brief sketch of the mediæval ecclesiastical architecture of Paris, we may observe that partly from previous alteration, partly from revolutionary fury, hardly any of the ancient stall-work of the churches has been allowed to remain, and wooden screens probably never existed in them. Nearly all the mediæval tombs have disappeared, and we do not know of a single brass or incised slab in any church of the metropolis. All the old bells too have been lost, or if any remain (as at Nôtre Dame) they have been replaced there by some fortunate concurrence of events. The principal interest of these buildings lies in their walls, and we repeat, there is much to be seen in them which will gratify the curiosity of the antiquary or the architect.

H. LONGUEVILLE JONES.



## ON THE KIMMERIDGE "COAL MONEY."

[Read at Canterbury, September 10, 1844.]

AN investigation of that antiquarian puzzle, the so-called "Kimmeridge Coal Money," may not be considered inapt on this occasion, as furnishing facts from which indications may be afforded of the state and progress of the arts amongst the earlier inhabitants of Britain.

The articles termed "Kimmeridge Coal Money" are found only in one locality, in the pseudo-isle of Purbeck, on the southern coast of Dorsetshire. They are mentioned and briefly described by Hutchins, the historian of Dorsetshire; who, however, offers no opinion in regard to them. A short treatise on them was published a few years since by Mr. W. A. Miles, who constructed a very ingenious hypothesis on the subject, attributing these obscure relics to the hands of Phœnician artists, and regarding them, not as money in the way of a circulating currency, "but as representatives of coin, and of some mystical use in sacrificial or sepulchral rites."

These curious articles are found in two little secluded valleys open to the sea, divided by an intervening ridge of considerable elevation, and known as Kimmeridge and Worthbarrow bays. These bays are in the wildest and least frequented part of Purbeck, where the ploughshare is scarcely known, and the scanty population, retaining much of a primitive character, live remote from the busy world with which they have but rare intercourse. It is beneath the unbroken pastures of this romantic district, that the "Kimmeridge Coal Money" is to be sought for and found.

The material of which these articles are formed is a bituminous shale, of which an extensive bed exists on that part of the coast. It has been much used in the neighbourhood as fuel, and is still in request by the inhabitants for that purpose. It burns freely, with a white ash and slaty residue, and diffuses a disagreeable bituminous odour throughout the apartment in which it may be consumed.

In form these articles are flat circular pieces with bevelled and moulded edges, from  $1\frac{1}{4}$  inch to  $2\frac{1}{2}$  inches in diameter, and from  $\frac{1}{4}$  to  $\frac{5}{8}$  of an inch in thickness. The accuracy with which the circular form is preserved, and

the sharpness of the mouldings, even after the lapse of many ages, shew that the pieces were turned in a lathe. They have on one side, two, three, or four round holes, apparently for fixing the point of a chuck, and on the other side a small pivot hole. In a few instances these round holes are absent, and the pieces are wholly perforated with a single central square hole, so that the piece may be fixed on a small square mandril-head, circumstances which prove that the people who made these articles were well accustomed to the use of the lathe, not in its primitive rude form, but as an improved and somewhat perfected instrument. Much irregularity is observable in the number of the holes. The greater proportion of pieces have two holes; where three occur they are by no means arranged with mathematical exactitude, but sufficiently so for the purposes of turning. Pieces with four holes are rare, and generally of a small size.

As already stated, the "Coal Money" is exclusively found in the two bays of Kimmeridge and Worthbarrow. Here, in the primitive pastures unbroken by the plough, or by any operation of man, these antiquarian problems are discovered beneath the surface, at depths varying from five to eighteen inches, or occasionally perhaps at a still greater depth. In some spots they are much more numerous than in others; in one instance upwards of thirty pieces were dug up within the compass of about a square yard. They are frequently brought to light in some numbers in the construction of drains for the purpose of bringing the land into cultivation. The cliffs that constitute that portion of the coast are of a yielding nature, giving way rapidly to the frosts and storms of winter, and after a portion of the summit has crumbled into the surf below, it is not unusual to observe pieces of the "Coal Money" projecting their edges from the new face of the cliff. They are generally found at the bottom of the superior stratum of mould irregularly scattered about, and having no appearance or association to indicate an intentional and careful depositure.

Of the substances with which the "Coal Money" is found associated, the first place must be assigned to fragments of pottery. The ware thus found is of the same well-established character as that met with in all our Romano-British settlements. Chiefly of a hard close-grained texture, with a smooth black surface, it is occasionally mingled with pieces of a

lighter, reddish colour, and coarser manufacture; and rare instances have occurred of fragments of that peculiarly fine red decorated ware termed Samian being exhumed. Of the coarse unbaked early British pottery, very few fragments have been observed. The ware is invariably found in dispersed fragments of vessels of various descriptions, some shallow pateræ, others large wide-mouthed jars. No authenticated instance of an entire vessel having been discovered can be adduced; Hutchins indeed mentions the "Coal Money" as found in kistvaens and urns, but he speaks solely upon hearsay, and repeated and patient personal observation and research in the neighbourhood, extending over some years, and much oral communication with the peasantry of that part, have failed to ascertain any such instance. The "Coal Money" is frequently found mixed with small flat pieces of stone having each but a few inches of surface.

Fragments of the Kimmeridge shale, the "raw material" of which the articles are formed, are very frequently discovered mixed with the "Coal Money," or under the same circumstances. Some of these shew the marks of cutting tools, as if prepared for the lathe, whilst the shale, being fresh from the quarry, was comparatively soft. Others exhibit lines, angles, circles, and other figures, drawn with mathematical accuracy, the central point, in which one leg of the compasses was inserted, being observable in some of the circles. Pieces of rings of the same material, apparently from two to three inches in diameter, and about  $\frac{1}{4}$  of an inch thick, have likewise been turned up; and in one instance a perfect ring was dug up in the formation of a drain, the inner diameter of which was  $1\frac{1}{4}$  inch, and the thickness of the ring  $\frac{3}{8}$  of an inch, making a total diameter of two inches. One piece of the shale has been rudely cut by some very sharp instrument into an irregular form with a large perforation, as if worn about the person. Small fragments of charcoal are also frequently found mixed with the "Coal Money."

As to the origin of these articles, and the purposes for which they were constructed and to which they were applied, the hypotheses hitherto advanced have been equally varied and unsatisfactory, and those antiquaries under whose notice they have fallen, have been, to use the language of Sir R. C. Hoare, "in doubt and uncertainty respecting the use to which these articles were originally appropriated." The notion that they

were used as money needs not a word of refutation ; no one has seriously advanced such a position ; there is nothing whatever to support it ; and the circumstances that the fragile nature of the material utterly unfits it for passing from hand to hand, and that the articles are found only in the Kimmeridge mint, are sufficient negative evidence to controvert any conclusion that may be drawn from a name, doubtless popularly acquired from the circular form of the pieces, and traditionally preserved amongst the peasantry.

All the considerations as to the use to which these articles were destined, resolve themselves into a negative character.

The "Coal Money," for instance, is not found in direct association with any sepulchral deposit. An interment in a kistvaen, in a low tumulus, has indeed been found in the same locality, with specimens of the "Coal Money" near, but manifestly from their position and all other circumstances not in connection with any sepulchral intention.

Nor is there any evidence that these articles were applied to any sacrificial purpose. It is true that Mr. Miles found a kistvaen, containing evidence of a sacrifice of the head of a bullock, but he distinctly says, that *within* this chamber there was *no deposit* of "Coal Money," though around it fragments of pottery and "Coal Money" were abundant ; but this is the case all over the neighbourhood.

And on another occasion an instance was brought to light of a manifest sacrifice, consisting of the head and other parts of a bullock, but equally destitute of all evidences of direct association with the "Coal Money," specimens of which were irregularly scattered in the neighbourhood. Again, during the course of some investigations for "Coal Money" in the face of the cliff in Worthbarrow bay, evidences of sacrificial remains were discovered about two feet below the surface. A number of small flat stones were found, between and on which were ashes, charcoal, black mould, and other indications of the action of fire. These burnt materials were in some places in considerable abundance, and at one spot was a large quantity of charred wheat, the grains still retaining their form, resting on a flat stone somewhat larger than the average size. No "Coal Money," however, was found in immediate connection with these remains, but several pieces were observed lying as if accidentally and irregularly placed around them.

For the purposes of such an enquiry as this, it may avail to



see whether any analogy or information can be derived from other articles to the construction of which the same material has been applied; and in this respect some very conclusive facts were brought to light early in 1839. Excavations were then made in what was proved, beyond all question, to be the cemetery or burial-place of the Romano-British settlement of Durnovaria, (the present Dorchester,) and amongst the discoveries then made were several armillæ of the Kimmeridge coal, all of which had been evidently turned, highly polished, and finished in a manner indicating an advanced state of art. One was grooved and neatly notched by way of ornament; the interior diameter of this ring was  $2\frac{1}{2}$  inches. Others were polished but not ornamented, presenting a similar appearance to the larger specimens of ring-money. One of these rings was round the wrist of the skeleton of a female. At the same time were found two or three amulets, or large beads, of the same material. These were nearly spherical, of a flattened barrel shape, being  $1\frac{1}{4}$  inch in the longer, and 1 inch in the shorter diameter. Associated with these relics were all the ordinary indicia of Romano-British interments; pottery, precisely similar in description to that found in Kimmeridge and Worthbarrow, urns of various descriptions, coins of Hadrian, Gratian, and others.

Under these circumstances, and in the absence of any trace of careful and intentional depositure, but with every indication that the pieces of "Coal Money" were thrown on the ground and left for disposition as chance might direct, there seems good reason to arrive at the conclusion that they were mere waste pieces thrown out of the lathe as the refuse nuclei of such rings as those found at Durnovaria. Three pieces of the Kimmeridge shale, now submitted to inspection, would appear to be conclusive on the subject. Two of these have been cut into a circular form, each  $3\frac{1}{2}$  inches in diameter, and prepared for the lathe, by a keen cutting tool, the shape having been determined by compasses. One has a small pivot point indented on one side, with holes on the other side for retaining the points of the chuck. The other piece has been wholly perforated with a square hole for a mandril-head. On the formation of rings from such pieces whilst in the lathe, it is manifest that circular waste pieces of the same size, form, and description as the "Coal Money," must necessarily be produced.

The third specimen is exactly such a piece as must be placed in the lathe for the formation of a bead, like that found at Durnovaria. A comparison between these pieces and the specimens of Coal Money and beads, can leave scarcely a doubt of the origin.

It may indeed be said that the material is ill fitted for the construction of armlets, because of its fragile nature; but the fact is established in the above instances, that such rings have been found, and have been used as armlets; and there are also other instances of a somewhat similar material having been appropriated to the same purpose in the other extremity of the island. An armlet of precisely similar form and dimensions to those discovered at Durnovaria, has been found in Scotland, and is figured in the volume of "Transactions of the Society of Antiquaries of Scotland." This bracelet, with other ornaments, was formed of "cannel coal," a material somewhat similar to the Kimmeridge shale. A difficulty may also, at first sight, appear in the depth at which these articles have been found beneath the surface, and which would seem to imply a purposed depository by inhumation. But it is remarkable that they are generally found in unbroken pasture ground, where no trace of any disturbance of the soil is to be observed. By what means, then, were they buried at the depth at which they are now found? The problem is of easy solution. These pieces of "Coal Money," with the accompanying stones and fragments of pottery, carelessly left on the surface, have reached their present position by the steady and long-continued operation of a natural cause, the effect of which is frequently observed on digging into soil that had been chalked or marled some years previously, and where the chalk or marl will invariably be found in a layer at a depth below the surface proportionate to the time that may have elapsed. The certainty of this effect, and the nature of the operating cause, are well noted in a paper "On the formation of Mould," read before the Geological Society of London, by Charles Darwin, Esq., F.G.S., in which the writer adduces a number of instances conclusively demonstrative that this effect is attributable to an operation which, however trivial it may appear, is proved to be sufficient for the purpose, viz., the natural operation of the ordinary earthworm,—that the whole is due to the digestive process by which the earthworm is supported. It is well known that worms swallow earthy matter, and that

having separated the nutritive portion, they eject at the mouth of their burrows the remainder in little intestine-shaped heaps. The worm being unable to swallow large particles, and as it would naturally avoid lime and other noxious matters, the fine earth beneath those things would by a slow but certain process be removed and thrown to the surface. The earthworm, moreover, requires moisture, and in dry weather finds it necessary to burrow beneath the parched surface; and the depth to which these animals descend to avoid the drought of summer and the frosts of winter, is frequently very great. This agency, trifling as it might at first be thought, is not so slight, the great number of earthworms (as every one must be aware who has ever dug in a grass field) making up for the insignificant quantity of work which each performs. The rapidity with which the operation is sometimes carried on, in soils of favourable description, is astonishing; a very few years comparatively being sufficient to bury the refuse matters beneath the whole of the surface soil. In one field chalked fourteen years since, the chalk now forms a perfect layer about twelve inches beneath the surface. In another instance the chalk was buried three inches in ten years. The time required for the work varies much with the nature of the soil.

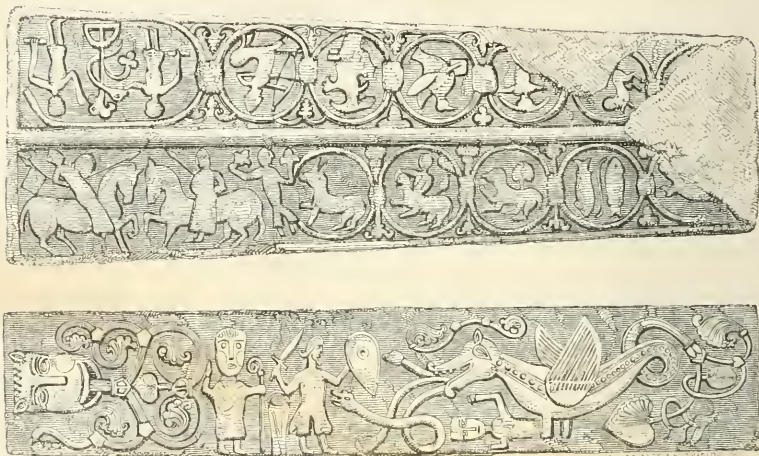
The circumstances already stated will therefore indicate that amongst the Romanized Britons, in the remote vales of Kimmeridge and Worthbarrow, an establishment was founded for the manufacture of ornaments, amulets, beads, and other articles, out of the easily worked material here provided by the hand of nature; and the great quantity of fragmental ware here found, the charcoal and coal ashes, of which great quantities have been exhumed, and other local indications, render it not unlikely that a pottery had been previously founded in this locality, to render available the convenient contiguity of the Purbeck clay and the Kimmeridge coal, and that accidental circumstances had demonstrated the facility with which the coal might be converted into articles of utility or ornament, and thus suggested the manufactory which, we have seen, was here established.

JOHN SYDENHAM.



## NORMAN TOMBSTONE AT CONINGSBOROUGH.

READ AT CANTERBURY, SEPTEMBER 11, 1844.



Norman Tombstone.

VERY few sepulchral monuments of undoubtedly Norman date are known to exist, and for this reason I hope that the accompanying drawing, a faithful representation of one which is preserved in the church of Coningsborough, will be regarded with some degree of interest by those members of our Association, whose attention has been directed to this class of our national antiquities.

This tomb is of grit, slightly ridged, and tapering from head to foot: it is 5 feet 9 inches long, 2 feet broad at the head, and 1 foot 7 inches at the foot, 15 inches high in the centre, and 13 inches at the sides. It must originally have been placed close to the north wall of the church, either in the nave or chancel, its northern side as well as its ends being destitute of ornament, whilst its top and its southern side are decorated with a profusion of rude sculpture. The temptation of our first parents in Paradise on one side, and a combat between two mounted knights on the other, are represented on the top at the head, and below them are several other devices, contained in roundels, generally too much defaced to



be intelligible. From the sagittary in the first roundel on one side, and the fishes in the fourth on the other, we might be led to suppose that the signs of the zodiac were intended to be represented, but the number is only eleven, and the other devices do not correspond. The front, or southern side of the tomb, presents a scroll issuing from the mouth of a monstrous head,—a bishop, with his crosier, standing by a font, and raising his right hand in benediction,—and a knight on foot, armed with sword and kite-shaped shield, attempting to rescue from a winged monster a human being, whom it holds in its claws. The scroll-work on the front, and the medallion carvings of the top, are in the taste which decorated the doorways, the capitals of piers, and the chancel-arches of many of our Norman churches; and the armour of the knights, their conical helmets, and the kite-shaped shield, clearly point to the beginning of the twelfth century as the date of this monument.

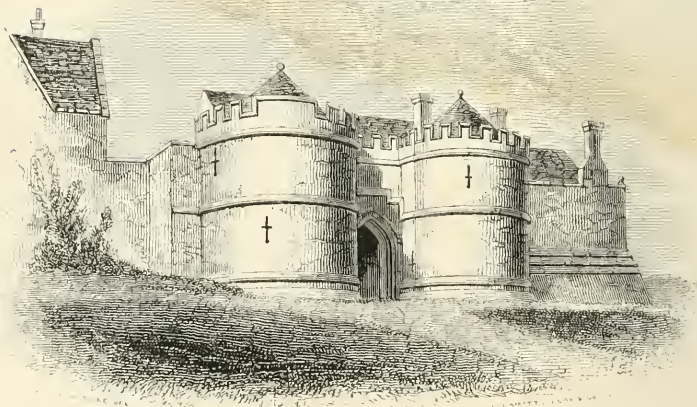
In the church-yard are some ancient tombstones, of great thickness, quite plain, not ridged, but slightly chamfered, and tapering from head to foot. The church itself contains much to interest the ecclesiologist. The south door, the piers and arches of the nave, and the chancel-arch, are of Norman architecture. There is a Norman piscina in the chancel, and one of peculiar form in a chapel at the east end of the north aisle of the nave. It is detached, square, decorated with foliage like the capital of a pier, and supported on an octagonal shaft. Above it is a hagioscope, commanding the chancel door, and the piscina near it, but not the Altar.

Nearly all the ancient open seats remain on the north side of the nave: they are quite plain, of massy oak, and well adapted to the solid simplicity of a Norman church. Modern pews of thin deal have been built over some of them, and the contrast is striking indeed. At the west end of the nave is an elegant Perpendicular font: it is of octagonal form, supported on a clustered shaft, 3 feet 5 inches high, and 2 feet 2 inches wide at the top. The figure of our Saviour, rising from the tomb, between two sleeping soldiers, and holding the banner of the cross, is carved on one side; and on the opposite one is a seated figure not easily to be identified, apparently holding two palm-branches. The remaining six sides of the font have blank heater-shields in quatrefoils. One of the staples remains, the other has been broken out. The bowl, 1 foot 8 inches in diameter, is leaded, and has a drain.

The Rev. Joseph Hunter, in his History of the Deanery of Doncaster, vol. i. p. 287, states that "the lid of a Saxon cistus," with ornaments not unlike those on the tomb at Coningsborough, exists in the church-yard of St. John's, Laughton-en-le-Morthen. I am satisfied that the date of this monument, which is of great beauty, and of which I purpose forwarding a sketch and description ere long, is at least two centuries later than that of the Norman tomb described above.

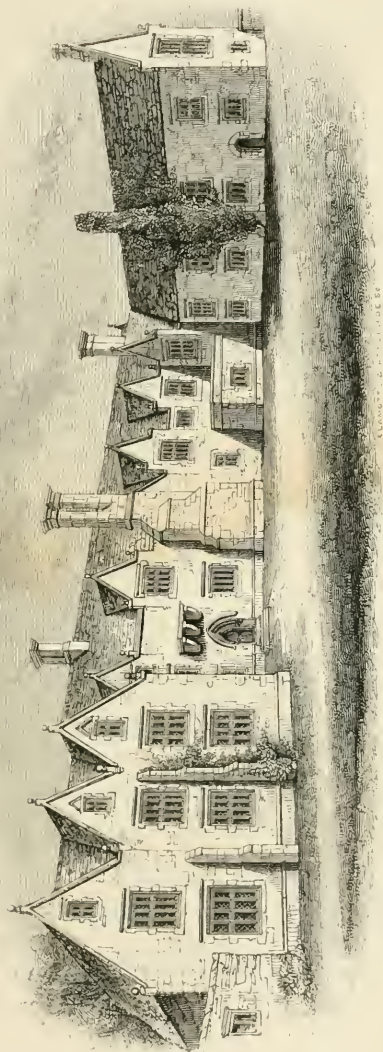
DANIEL H. HAIGH.

### ROCKINGHAM CASTLE.



Entrance Gateway, Rockingham Castle.

ON the verge of one of those ancient Forests which originally covered a great portion of the northern parts of Northamptonshire, and on a lofty eminence overlooking the green vale of the Welland, stands the formerly Royal Castle of Rockingham. Its position was equally well chosen as a place of retirement and defence, being sheltered on the south-eastern side by deep and nearly impenetrable woods, and in the contrary direction protected by the natural acclivity of the tongue of



VIEW OF ROCKINGHAM CASTLE

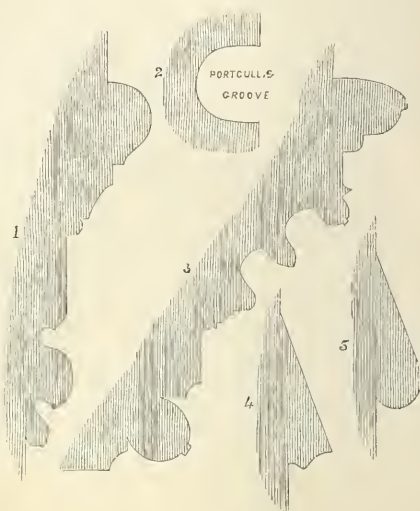
land on which the crowning fortress was built. This ridge, jutting out like a peninsula from the long line of escarpment, commands a far view up and down the valley, and a still more extensive one over the verdant and undulating heights which form its opposite horizon.

Besides the attractions which nature so profusely displayed in this variety of prospect, the neighbouring preserves of Dene, Brygstock, Cliff, Benefield, and Geddington, were abundantly stocked with the hart and the roe, and here the English monarchs, from the Conqueror to the last of the Plantagenets, were continually accustomed to repair for the sake of following with less interrupted ardour the pleasures of the chace. It is

more than likely that this contiguity to the royal demesnes originally induced William the First to erect on the confines of Rockingham Forest a castle, to which he and his successors might retire when, disencumbered of the burdens of the state, they wished to enjoy the sports of the field. Although the forest of Rockingham has been much denuded since the time when the English monarchs made it so frequently the scene of



Cross-loop with an oilet.



Section of Mouldings.

- |                           |                                  |
|---------------------------|----------------------------------|
| 1. Over Gate of Entrance. | 3. Mouldings of Entrance Hall.   |
| 2. Portcullis Groove.     | 4, 5. Strings of Entrance Tower. |



Section of Mouldings.

- |             |               |
|-------------|---------------|
| 6. Cornice. | 7. Hood mould |
| 8. Jamb.    | of Gateway.   |

their diversions, many venerable trees, scattered throughout the unreclaimed district, towering above the underwood, serve to point out its ancient boundaries. The deer are but rarely visible in the old enclosures, but within the limits of the romantic park, surrounding the castle, numerous herds of the same breed may yet be observed bounding in their native wildness amid the waving avenues of beech and sunless



glens of oak, that lend so great an allurements to seek sylvan nature here in her solitary retreat.

Whenever the monarch visited this place, during his sojourn his horses had right of herbage in the pasture land of the Welland, and the constable of the castle shared in the same

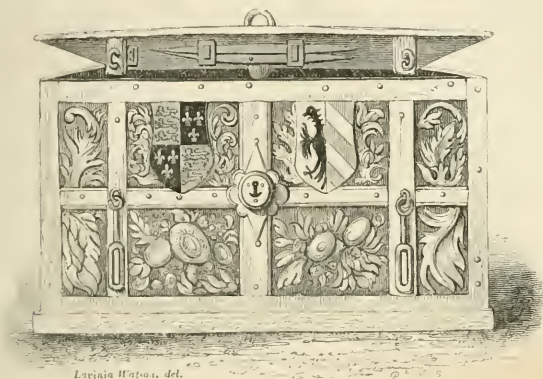


Fig. 4 Ancient Chest : time of Henry V.

privilege. The latter also possessed the right of cutting down in the wood of Cottingham any timber he chose, to repair the buildings, or brushwood to burn, or fagots to mend the fences.

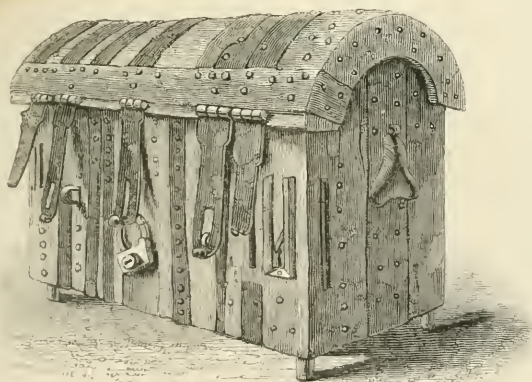


Fig. 5 Ancient Chest : time of John.

John de Canz, abbot of Peterborough, however, gradually deprived the crown of these rights, so that at the inquisition held the 4th of Edward I. (1276), they became lost<sup>a</sup>.

It appears too, from the same authority, that a chaplain

<sup>a</sup> Rot. Hund. p. 15.

was appointed to the little church of St. Leonard's, below the castle, to pray for the souls of the deceased monarchs, for which duty the sheriff of the county was charged to pay him forty shillings a-year; this celebration, however, had fallen into desuetude eight years before the inquisition took place<sup>b</sup>.

The partiality of King John and his successors for hunting, is shewn by numerous entries on the Close Rolls. In these valuable documents the most minute particulars are often recorded respecting the treatment of their hounds and hawks, even to specifying the quantity of flesh they were daily to be fed upon, and to the number of times the royal girdfalcons were to be let fly. John orders the sheriff of Nottingham, for instance, to procure for their food young pigeons, and swine's flesh, and once a week the flesh of fowl<sup>c</sup>. At a later period, namely, in the early part of Edward the First's reign (1277), the following entry occurs on a Roll in the Queen's Remembrancer's Office, shewing the care with which the royal dogs were tended.

“Paid to Thomas de Blatheston for his expenses in taking the greyhounds with the king (Edward the First) ninepence, with twopence in bread for the same, on that day on which the same Thomas departed from Rokyngham. Also for bread for the same, when Master Richard de Holbroc tarried at Rokyngham, in the week next before the feast of St. Barnabas the Apostle, fivepence halfpenny. In bread for two greyhounds of the prior of la Launde, from the day of the Apostles Peter and Paul, even to the Sunday next before the feast of the blessed Mary Magdalene, for nineteen days, nineteenpence. Sum of the expenses on the greyhounds, eight shillings and sixpence halfpenny<sup>d</sup>.”

Independently of being a favourite residence of the English kings, very few of the royal castles have been the scene of more historical events than the one now under notice. In 1094, the great council of British nobility, bishops and clergy, assembled here to settle the fierce dispute, then in agitation, betwixt William the Second, and Anselm, archbishop of Canterbury, concerning the right of investiture, and the monarch's obedience to the papal see. The council sat on Sunday the fifth of March, in the chapel within the precincts of the castle, when this question was proposed for their discussion ;

<sup>b</sup> Rot. Hund. p. 16.

<sup>c</sup> Close Rolls, pp. 118, 400.

<sup>d</sup> Miscellan. Roll. Queen's Remembrancer's Office, 5th Edw. I.

“Utrum salvâ reverentiâ et obedientiâ sedis Apostolicæ posset Archiepiscopus (Anselmus) fidem terreno regi servare, annon<sup>e</sup>?”

The bishops, who seem to have known their duty towards their Sovereign better than their intractable leader, advised Anselm not to insist on any reservations on the grounds of spiritual authority, since there were general complaints against him for intrenching on the king's prerogative. But on his still endeavouring to compromise the freedom of the English Church, by yielding a higher allegiance to Urban II., who had offered him a pall, the prelates at once renounced him as their archbishop.

King John more especially delighted to resort hither, and as will be seen from the following extracts from his Itinerary, visited it once, and sometimes twice or thrice, nearly every year of his reign.

1204. Aug. 30.—1205. Sep. 24.—1207. Feb. 20<sup>f</sup>, 21, 22, 23; Aug. 10, 11.—1208. July 26, 27, 28; Nov. 30.—1209. April 1; Sep. 1; Novemb. 13, 14, 15.—1210. March 18.—1212. July 10: when he acknowledged the receipt of a coat of mail, which had belonged to the constable of Chester<sup>g</sup>.—1213. Sep. 24.—1215. Dec. 23.—1216. Sep. 20, 21.

Besides these fourteen recorded royal visits, the members of the House of Plantagenet were frequently in the habit of passing their time in this agreeable retirement. From the attesting of writs, it appears that Henry the Third was here, 1220. June 26<sup>h</sup>, 27<sup>i</sup>, 28<sup>k</sup>.—1226. July 16<sup>l</sup>.—1229. June 26<sup>m</sup>.

Edward the First, 1275. Aug. 24<sup>n</sup>.—1279. Aug. 20<sup>o</sup>.—1290. Sep. 2, 3, 4, 5, 6<sup>p</sup>.—1300. April 20, 21, 25, 26, 28<sup>q</sup>.

Edward the Third attested more than twenty writs at Rockingham between 1334<sup>r</sup>, March 25 and April 1.—1345. Dec. 9<sup>s</sup>.—1354. Aug. 28<sup>t</sup>.—And here, Aug. 24<sup>u</sup>, 1375, the truce concluded at Bruges, between Edward the Third, and Charles the Fifth of France, was duly ratified<sup>v</sup>.

During the absence of the king, CONSTABLES (*Comites*

<sup>e</sup> Spelman, Conc., vol. ii. p. 16.

<sup>f</sup> He was at Lamport the preceding day.

<sup>g</sup> Intro. to Pat. Rolls, p. 37.

<sup>h</sup> Lit. Rot. Claus., p. 422.

<sup>i</sup> Rot. Fin., vol. i. p. 49.

<sup>k</sup> Ibid.

<sup>l</sup> Rot. Lit. Claus., p. 129.

<sup>m</sup> Ibid., p. 422.

<sup>n</sup> Rymer, Fœder., vol. iii. p. 82.

<sup>o</sup> Itinerary of Edw. I., in Queen's Re-

membrancer's Office.

<sup>p</sup> Ibid.

<sup>q</sup> Ibid.

<sup>r</sup> Rymer, Fœder., vol. iv. p. 597; and vol. ii. p. 881—886.

<sup>s</sup> Ibid., vol. iii. p. 64.

<sup>t</sup> Ibid., vol. iv. p. 608.

<sup>u</sup> Ibid., vol. iv. p. 608.

<sup>v</sup> Ibid., vol. vii. p. 82.

*Stabuli*) were officially appointed to the custody of the royal castle. They usually possessed the grant for three years, sometimes for life, but generally during the king's pleasure, 'cum pertinentiis habendum quamdiu Regi placuerit;' or in the terms of the ensuing entry upon a Miscellaneous Roll in the Tower, No. 50, 9th and 10th Edward I., a document which will serve to shew both the manner of holding, and also the connection that existed betwixt the constableness of the castle, and the seneschalship of the forest of Rockingham.

*De castro de Rokingham et officio Senescalciæ forestarum, et diversis maneriis commissis.*

Rex commisit Ricardo de Holebrok custodiam castri Regis de Rokingham et officium Senescalciæ forestarum Regis infra pontes Oxon et Staunfford cum redditu Regis de Whitele et cum maneriis Regis de Saham, Oneston et Silveston, habenda eum omnibus pertinentiis suis a festo Sancti Michaelis anno regni Regis nono usque ad finem trium annorum proximo sequentium completorum. Nisi de castro prædicto Rex aliud interim duxerit ordinandum. Reddendo inde Regi per annum ad Scaccarium Regis de exitibus castri prædicti et Senescalciæ prædictæ quaterviginti libras. De manerio de Saham quinquaginta et sex libras, de manerio de Selveston quindecim libras, videlicet unam medietatem ad festum Sanctæ Trinitatis, et aliam medietatem in festo Sancti Martini proximo sequenti. Ita tamen quod prædictus Ricardus nihil capiat in forestis prædictis vel in parco Regis de Selveston, nisi rationabile estoverium ad domos castri prædicti inde faciendas et ad easdem domos et alias que sunt in maneriis Regis prædictis sustentandas, et cum necesse fuerit reparandas. Et quod habeat herbagium in parco prædicto, salva sufficienti pastura ad feras Regis ibidem. Et si contingat quod Rex interim castrum illud resumat in manum Regis, præfatum Ricardum indemnem conservabit. Teste Rege apud Westmonasterium xvi. die Novembris<sup>x</sup>.

The duties of a constable consisted in seeing that the royal grants in his district were not abused<sup>y</sup>; such as the transfer of mills<sup>z</sup>, and of land<sup>a</sup>; in assisting at the execution of traitors<sup>b</sup>;

<sup>x</sup> Miscell. Roll., No. 50; 9, 10, Edw. I.

<sup>y</sup> Rot. Claus., p. 251.

<sup>z</sup> Ibid., p. 251.

<sup>a</sup> Ibid., p. 253.

<sup>b</sup> Rolls of Parl., vol. ii. p. 256.



in keeping state prisoners in safe custody<sup>c</sup>; in paying the garrisoned soldiers<sup>d</sup>; in observing the legal provision concerning such as came to tournaments<sup>e</sup>; in defending the possessions of the Church<sup>f</sup>. Henry III. ordered, for example, the constable of Rockingham (Jan. 25, 1217.) to protect the goods of the abbot of Peterborough; and the privilege of holding a castle as its constable, was considered so honourable, that it was only confided to men of high military renown, never to the Welsh, but only to persons of ascertained courage and attachment to the Crown, as is evidenced in the present day, in the instances of the Most Noble the Marquis of Anglesea being constable of Caernarvon, and His Grace the Duke of Wellington constable of Dover castle.

The constables of Rockingham, as far as I have been enabled to make out the list, were the following:—

#### CONSTABLES.

1199. ROBERT MAUDUIT<sup>g</sup>; he pays a fine of £100, in four quarterly payments, for having had granted to him the custody of the castle.

HUGH DE NEVILLE<sup>h</sup>.

1213, Feb. 25. ROGER DE NEVILLE, held it by the tenure of annually presenting the king with a pair of gold-embroidered shoes<sup>i</sup>. The manors of Pornstoke, Shenley, Stamford, and Kayngham, were held on the same conditions. He is directed to release (Nov. 1, 1213.) Robert de Mara, then in prison at Rockingham castle, who had been taken at Craefergus<sup>j</sup>: the apostolic legate had induced John to order his liberation. He is ordered by the king (May 11, 1215.) to entertain with hospitality William de Harecourt, when he comes thither<sup>k</sup>. April 13, 1216, he is ordered to hold for the use of the castle the manors of Geddington, Clive, Brigstock, and Corby, and the custody of the soldiers, formerly the fee of the abbot of Peterborough<sup>l</sup>.

1215, June 24. WILLIAM MAUDUIT<sup>m</sup>.

1216. WILLIAM AINDRE, ordered (March 3rd) to settle for forty days with the foot cross bowmen, at the usual rate of

<sup>c</sup> Rot. Claus., p. 253.

<sup>d</sup> Ibid., p. 250.

<sup>e</sup> Rolls of Parl., vol. i. p. 85.

<sup>f</sup> Rot. Claus., p. 297.

<sup>g</sup> Rot. Oblat., p. 9.

<sup>h</sup> Rot. Chart., p. 209.

<sup>i</sup> Ibid.

<sup>j</sup> Rot. Lit. Pat., p. 105.

<sup>k</sup> Ibid., p. 135.

<sup>l</sup> Ibid., p. 177.

<sup>m</sup> Ibid., p. 144.

threepence a-day, and to see that those soldiers who had been maintained at the royal charge, should for the future live at their own, and that the garrisoning of the castle should be made as secure as possible and the dues of the Bailiwick properly collected<sup>n</sup>.

WILLIAM EARL OF ALBEMARLE<sup>o</sup>.

1222. WILLIAM DE INSULA<sup>p</sup>.

ROBERT PASSELAWE<sup>q</sup>.

\*1255<sup>r</sup>. HUGH DE GOLDINGHAM<sup>s</sup>. The fine effigy in forest marble in Rushton church, is probably to his memory.

\*1260. ALAN LA ZOUCH<sup>t</sup>.

\*1280. RICHARD DE HOLEBROC, for three years<sup>u</sup>, paying eighty pounds a year. This Richard de Holebroc was escheator of the forest, and in the 18th Edward I. William de Latimer complained to the king that he, holding the manor of Corby, and a wood therein, from the king in capite, rendering ten pounds a year, and that the king ought to defend that manor with all its rights, but that Richard de Holebroc, seneschall of the royal forest of Rockingham, before the king went over into Gascony, destroyed the aforesaid wood, cutting down great oaks without number, and also cart loads of underwood and branches without number, keeping charcoal burners there, who had destroyed it, for six years, of whom each gave to him ten pounds per annum, so that they should not be removed. Also that he had in the same wood twenty-four swine, and a hundred goats, with their young ones, for a whole year, contrary to the terms of the royal charter. Lawrence Preston, who held the manor of Gretton, complained in the same way. Both of them asserted that he had abused the royal grant, diverting it from the repairs of the castle, and converting the property of the Crown to private purposes; all of which accusations he denying, and urging that he had husbote and haybote in their manors, the king replied that he would make enquiry when he came thither, or appoint his justices to do so<sup>x</sup>.

1283. ELIE DE HAMULL<sup>y</sup>, during the royal pleasure, on the same terms as his predecessor.

<sup>n</sup> Rot. Lit. Claus., p. 250.

<sup>o</sup> Ibid., p. 496.

<sup>p</sup> Ibid., p. 573.

<sup>q</sup> Inquis., 31 Hen. III. No. 49.

<sup>r</sup> Those marked with an asterisk, held the custody of the forest with the castle.

<sup>s</sup> Rot. Orig., p. 16.

<sup>t</sup> Ibid., p. 17.

<sup>u</sup> Ibid., p. 46. and Misc. Roll in the Tower, No. 50.

<sup>x</sup> Rolls of Parl., vol. i. p. 36.

<sup>y</sup> Rot. Orig., p. 66.

\*1293. THOMAS DE HAMULL, his predecessor accompanying Edward I. into Gascony<sup>z</sup>.

\*1296. WILLIAM DE BEAUCHAMP<sup>a</sup>.

\*1298. ADAM DE WELLES<sup>b</sup>. He was at the siege of Carlaverock.

\*1307. BALDWIN DE MANNERS, on the same terms as his predecessor<sup>c</sup>.

\*1307. WILLIAM DE LATYMER<sup>d</sup>. He was at the siege of Carlaverock.

\*1311. ALAN LA ZOUCHE<sup>e</sup>. He was at the siege of Carlaverock.

\*1313. AYMER DE VALENCE<sup>f</sup>, Earl of Pembroke.

\*1324. JOHN DE MORTEYN<sup>g</sup>.

\*1326. DONENALD DE MAR<sup>h</sup>, for his life.

\*1330. SIMON DE DRAYTON, rendering to the king forty pounds a year<sup>i</sup>.

1331. ROBERT DE VEER<sup>k</sup>.

1337. JOHN DE VERDOUN, office confirmed, on his paying to the end of his life to Queen Philippa forty pounds a year<sup>l</sup>.

\*1372. ALMARIC DE ST. AMANDO (Chivaler), paying twenty-four pounds a year as long as he holds it<sup>m</sup>.

\*1442. ROBERT ROOS<sup>n</sup>, by a special grant to him and his male heirs, paying the Crown annually seventy-five pounds, sixteen shillings, and eight pence.

\*1475. WILLIAM LORD HASTINGS and RALPH HASTINGS, for their lives<sup>o</sup>.

Among the minor circumstances that have been recorded respecting this royal fortress are the following, some of which are found entered upon the Close Rolls.

In 1214, preparatory to his annual visit, King John, according to his usual custom of ordering the wine intended for the royal use to be sent before him in readiness, commanded five casks of the best that could be found in London to be dispatched for his drinking into Northamptonshire<sup>p</sup>. (Nov. 7th.) Of these five casks which he ordered, one was to be sent to Cliffe,

<sup>a</sup> Rot. Orig., p. 83.

<sup>b</sup> Ibid., p. 100.

<sup>c</sup> Ibid., p. 103.

<sup>d</sup> Ibid., p. 154.

<sup>e</sup> Ibid., p. 157.

<sup>f</sup> Ibid., p. 187.

<sup>g</sup> Ibid., p. 203.

<sup>h</sup> Ibid., p. 286.

<sup>i</sup> Ibid., p. 300.

<sup>j</sup> Ibid., vol. ii. p. 40.

<sup>k</sup> Calend. Rot. Pat., p. 113.

<sup>l</sup> Rot. Orig., vol. ii. p. 116.

<sup>m</sup> Ibid., p. 325.

<sup>n</sup> Calend. Rot. Pat., p. 285.

<sup>o</sup> Ibid., p. 323.

<sup>p</sup> Rot. Lit. Claus., p. 177.

one to Geddington, one to Silveston, one to Salcy, and one to Rockingham, whilst to ensure their safe carriage, if there were need, one of the royal vehicles was to be used for their transport. The carriage of wine forms a long entry on the Close Rolls at a later period, 9th Henry III. (1224), when the Sheriff of Northampton is charged to pay for the transit of ten casks to Northampton, ten to Rockingham, three to Geddington, and two to Cliff, for the royal use<sup>a</sup>. In 1226, we find nincpence paid to Scogernel, a messenger, for going to Rokingham<sup>r</sup>. This person seems to have been a King's messenger, as now called, being employed in other errands. In 1226, five casks are sent to Rokingham, three to Cliff, four to Geddington, and four to Silveston<sup>s</sup>.

In 1215 (April 30), King John sends Peter de Barr and Nicholas de Hugevill, foot cross bowmen, commanding that they should be placed in the castle of Rockingham for its defence, and have sixpence a day as long as they are there<sup>t</sup>.

In 1220, Henry III. orders his barons to pay Falk de Breaut £100, which he had expended on his behalf in the siege of Rockingham<sup>u</sup>.

In 1221, Henry III. orders Hugh de Nevil that the constable of Rockingham castle should have materials for its reparation, namely, to be allowed to make rafters and cleft wood in the forest of Rockingham<sup>x</sup>. The sheriff of the county is also ordered to pay twenty marks for the same purpose<sup>y</sup>.

In 1222, Henry III. sent William de Insula ten marks to repair the building in as efficient a manner as the sum would allow<sup>z</sup>. And in the following year, five marks are ordered to be paid by the sheriff of the county, for repairing the gutters of the royal chamber<sup>a</sup>; and on Jan. 28. the year following (1215), four tuns of wine are ordered to be sent to Rockingham<sup>b</sup>.

In 1224, the sheriff of Northamptonshire<sup>c</sup> was allowed his expenses for the carriage of ten pipes of wine from Southampton to Rockingham, and in 1230 a similar charge is allowed for the freight of three casks from Boston, in Lincolnshire<sup>d</sup>.

In 1225, Henry III. issued a writ to the sheriff of North-

<sup>a</sup> Rot. Lit. Claus., p. 5.

<sup>r</sup> Ibid., p. 48.

<sup>s</sup> Ibid., p. 121.

<sup>t</sup> Ibid.

<sup>u</sup> Ibid., p. 439.

<sup>x</sup> Ibid., p. 457.

<sup>y</sup> Ibid.

<sup>z</sup> Ibid., p. 417.

<sup>a</sup> Ibid., p. 573.

<sup>b</sup> Ibid., p. 185.

<sup>c</sup> Rot. Pipæ, 9 Hen. III.

<sup>d</sup> Ibid., 15 Hen. III.



amptonshire, directing him to take with him proper and discreet persons who thoroughly understood carpentry and masonry, to examine the royal chamber in the castle of Rokingham in which repairs were necessary, and to order the same to be carried into immediate execution<sup>e</sup>.

Henry III. orders (1226.) the sheriff of Northamptonshire to give William, son of Warin, the constable of Rokingham, twenty marks for the works at the castle, and Hugh de Nevill to let him have sufficient materials from a proper part of the forest to repair the royal chapel, and for other works then in progress<sup>f</sup>. Three days afterwards Robert de Lexinton is ordered to allow him a load of lead for the gutters of the castle<sup>g</sup>.

In the 34th of Henry III. (1249), it was certified that the last constable, Sir Robert Passelawe, had left the castle in a very ruinous state; the towers, walls, battlements, and lodgings, being in great measure fallen to the ground, and the chapel entirely destitute of vestments, books, and the necessary articles for the performance of divine service<sup>h</sup>.

In the 36th of the same reign (1251), Geoffery de Rokingham was found seized of half a virgate of land in Rockingham, which he held by service of collecting the castle-guard rents, from such fees or lordships as were subject to that payment. He had also, by virtue of this tenure, right of husbote and laybote in the abbot of Peterborough's meadows, of fishing in the Welland, and his food in the castle whenever the king or the constable resided there<sup>i</sup>.

He was succeeded by his son Geoffrey de Rokingham. It appears also by inquisition taken in this reign, that a virgate of land late in the possession of Simon le Wayte, who had fled for theft, had been held by him on the tenure of being castle-wayte, (Per servicium essendi *Wayta* in castro Rokyngham,) a kind of musical watchman, similar to those who disturb the nocturnal slumbers of citizens of the present day. The same custom was observed in other castles<sup>k</sup>.

In the 20th of Edw. III., 1347, the king gave to his wife Philippa, sixty acres in the forest of Rokingham, for the term of her life, in aid of the reparation of the castle, which had been lately destroyed and thrown down.

<sup>e</sup> Rot. Lit. Claus., p. 35. 47.

<sup>f</sup> Ibid., p. 129.

<sup>g</sup> Ibid., p. 130.

<sup>h</sup> Inquis. 34 Hen. III., No. 49.

<sup>i</sup> Eschæet. 36 Hen. III., No. 43.

<sup>k</sup> Inquis. Hen. III., No. 118. See also Blount's Tenures, p. 7.

<sup>l</sup> Rot. Orig., vol. i. p. 181.

Baldwin de Gisnes (1216), held the manor of Benefield, on condition of finding one soldier to keep guard at Rockingham castle<sup>m</sup>.

Berengarius le Moygne (1276), builder of Barnewell castle, was bound to pay twenty pence yearly towards the ward of Rockingham castle<sup>n</sup>.

Edward the Third took fealty (1338) of Hugh Doseville for lands at Medbourn, in Leicestershire, on condition of rendering to the king, as often as he came here to hunt in the adjacent forest, a barbed arrow<sup>o</sup>. The manors of Lanton, Upanry, and Hole, were held on the same conditions<sup>p</sup>.

The permission to hunt was seldom yielded to the subject, and so highly valued, that even when the Crown granted a manor to one of its vassals, the monarch reserved this privilege to himself<sup>q</sup>. And with such strictness was the forest preserved that, in 1256, (Oct. 11,) four men are returned as being confined in Rockingham castle, and fined two marks for trespassing<sup>r</sup>, and in 1218, Richard Trussel was fined for merely taking his dogs through the forest<sup>s</sup>.

In 1219, Henry the Third orders the constable to permit Walter Preston to catch forty deer for the royal larder, in the forests of Rockingham, Cliff, and Geddington<sup>t</sup>.

As a great favour the feudatories of the Crown were however sometimes allowed to catch deer on the borders of the forest<sup>u</sup>. Such minuteness prevails in these early notices, and with such extreme care was the royal chace preserved, that not even a single oak could be felled here without first obtaining the king's sanction<sup>v</sup>.

The castle was also used as a State prison, for on August 20, 1347, a writ was addressed to John Darcy, constable of the Tower of London, ordering two Scotch prisoners to be sent to John Vardon, constable of Rockingham, or to his locum tenens, Thomas Stone<sup>x</sup>.

Among the sources of information on the military antiquities of this early period, the Operation Rolls, as I shall venture to call them, hold an important place. The entries on these unpublished documents are generally the counterpart of each

<sup>m</sup> Rot. Chart., p. 222.

<sup>n</sup> Rot. Hund., p. 8.

<sup>o</sup> Rot. Orig., vol. ii. p. 122.

<sup>p</sup> Ibid.

<sup>q</sup> Rot. Chart., p. 222.

<sup>r</sup> Rot. Fin., vol. ii. p. 240.

<sup>s</sup> Rot. Lit. Claus., p. 380.

<sup>t</sup> Ibid., p. 396.

<sup>u</sup> Ibid., p. 133.

<sup>v</sup> Ibid., p. 9.

<sup>x</sup> Rymer's Fœder., vol. iii. p. 133.

other, inasmuch as the marginal notes on each successive membrane follow each other in the same sort of order, the contents merely varying for the most part in the number of workmen employed throughout a particular week, and in the relative sums paid for their labour. These side-titles are arranged under the heads of *fodiatores*, foundation or fosse diggers; *cementarii*, masons; *dealbatores*, plasterers; *cubatores*, layers; *quarreatores*, quarrymen; *carpentarii*, carpenters; *plumbarii*, plumbers; *cissores*, smiths; *servatores*, labourers; and all the weekly expenses incurred under these workmen, according as they were employed, are entered under their own peculiar divisions. The same regular system of arrangement is pursued in all the Rolls I have examined, and being once understood, it becomes a simple matter to refer to an item of expenditure under any of these departments. They are a class of records little consulted, and still less appreciated, but they are nevertheless a most curious and valuable series of documents, serving to illustrate in a most instructive manner, the comparative value of labour in Great Britain. They are replete with Medieval statistics, copious in architectural nomenclature, and above all they throw great light on the science of *PRGEOLOGY*, developing the nature of military tenures and military defences, at a period when the barons of England were living in continual rebellion against the Crown, and when the nation at large had its thoughts and energies entirely turned to resistance and war.

It cannot, I think, but be deemed an historical loss that all these documents should have remained almost unexamined, and perhaps it is a fond hope that the unpatriotic economy which checked the publication of even a specimen of one of them, should be compensated for by the zeal of those societies whose aim and institution is professedly to elucidate British History and Antiquities. The talents and discrimination of the Rev. Joseph Hunter, have shewn however, how they may be rendered subservient to increasing our knowledge of art, when it rose to its greatest height in our country, and Mr. Botfield by printing at his own charge an entire Roll, has furnished a memorable example of taste and munificence. But as regards the future, while the press will reek with the ink of unread reprints and impure Elizabethan pamphlets, these, the varied records of England's greatness, the *GENUINE SOURCES* of history, civil, military, and ecclesiastical, the *EVIDENCES* of

by-gone events that serve to cast a ray of intellectual sunshine over the dusky town and the ruined hamlet, will be left

To the memorial majesty of Time,  
Impersonated in their calm decay.

The Miscellaneous Rolls in the Queen's Remembrancer's Office, give the following disbursements for repairs carried on at Rockingham castle.

In the year 1279<sup>z</sup>, expended on

Carpenters' work	.	.	.	£12	2	3
Quarrymen	.	.	.	1	2	0
Plasterers	.	.	.	1	7	0
Carpenters	.	.	.	4	8	5
Ralph the baker making an oven	.	.	.		3	9
The purchase of a stool ( <i>stagnum</i> )	.	.	.		2	0
For glazing the windows	.	.	.		5	0
For boards bought at the fair of St. Botulph's	.	.	.	1	18	0
At Melton	.	.	.		4	6
For nails	.	.	.		6	6
Master Milo the carpenter, for making the passage						
( <i>claustrum</i> ) and door to the chamber of the						
Queen	.	.	.		1	4

For the expenses of Master Thomas, in the week in which was the feast of St. Lawrence, upon the stars, in the little chamber of the king and in the great chamber of the king—(*circa astres* or *astros*), probably stars of Bethlehem (a common conventional decoration, as may still be seen on a cope of crimson velvet preserved at Chipping Campden, and also on the vaulting of the Blessed Virgin's chapel in the cathedral of Canterbury), and upon stools (*stanna*) in the Queen's chamber, stairs and windows in the tower, and plastering the rooms there, and placing a cage (*cabies*) upon the wall of the tower and barbecan, with his eight underlings, because they were found in victuals (*quia præbentur*), 9s. 6d. The cage was a kind of defence in which men standing under shelter might throw down stones and fire on the besiegers; it was sometimes called a lantern.

To Michael de Welydon, John de Cotingham, and Maurice de Stanerne, layers, making the walls about the greenhouse (*viridarium*) near the chamber of the Queen, 3s. 6d. namely to each, 1s. 2d. In payment to seven labourers

<sup>z</sup> Miscellaneous Roll, 7 Edw. I.



of the aforesaid with spades (*hoccis*) removing earth, 5s. 3d. And it is to be noted, that of the said nine labourers, as appears in the preceding week, two of them, to wit, Henry Amund and Ralph de Essex left Master G., of whom one departed altogether, and the other joined himself to the plasterer and served him, because his workman had left him.

In payments to Rosa, the daughter of Alexander the baker, Agnes de Coleville, Avicia Cooke, Avicia the daughter of the plumber, Jolm Scot, Ivota the wife of Adam le Chapman, and John Cooke, workpeople, moving the earth with shovels and barrows ('*cum hoccis et civercis*,' κινέω, *moveo*) towards the granary, 5s. 3d., each per week 9d.

In payments to Ralph the painter for whitewashing the closet and vaulting (*circa claustrum dealbandum et volticium*), 1s. 4d. In payments to Alexander his son, 1s. 3d. In payments to William his son, 9d.<sup>a</sup>

In payment to a carpenter for carpentering in the wardrobe of the Queen by task-work, and working in the donjon, 40s.—*et condubandum* (condulandum?)—V. Du Cange sub voce, *Dulo*. Against Edward the carpenter, for one great rope of hemp, brought for lifting materials, 20d. In payment made to a plumber for the gutter of the aforesaid wardrobe, 20d. For grease (*uncto*) bought for the same plumber, 5½d.<sup>b</sup>

The expenses of William Newport, from the feast of Easter to that of St. Michael, 1278, were £21. 6s.; on the castle alone, £17. 19s.<sup>c</sup> On this roll there occurs,

In payments to four men digging and cleaning the sun-dial of the gable (*gabelle solarium*), near the hall, by task-work, 2s. 6d. (*Solarium* is also a balcony.)

For carrying slate from Harringworth (*carriacio petræ de slatte*), for stone from Welledon and Stanerne, £12. 10s. 9d. Purchase of boards at St. Botolph, 20s.; of lead, £3. 16s. 1½d.; of nails, in the summer, at Nottingham, 16s. 9d.<sup>d</sup>

The following entry furnishes the price and names of the different sorts of nails that were then used.

For ten thousand of lath nails (*lathe nayle*), bought at Nottingham, 7s. 1d., namely, 8½d. a thousand. For two thousand and a half of board nails (*bord nayle*), bought at the same place, £1. 17s. 9d., namely, at 1s. 6d. a hundred. For a thousand

<sup>a</sup> Miscellaneous Roll, 7 Edw. I.

<sup>b</sup> Roll, 4, 5, Edw. I.

<sup>c</sup> Miscellan. Roll, Queen's Remembran-

cer's Office, 6 Edw. I.

<sup>d</sup> Roll, 9 Edw. I.

great spike nails (*magnis spikingg*), bought at the same place, 3s. 4d., namely, at 2½d. a hundred. For two hundred and a half of *wyt nayle*, bought at the same place, 2s. 3d. namely, at 6d. a hundred. For four hundred of clout nail (*clut nayl*), bought at the same place, for the fastenings and bars (*ad cynties (cingo) et barres*), 4d., namely, a hundred for a penny<sup>e</sup>.

In payments to Master Milo, the carpenter, for joists for the chapel, 1s. 4d. (*ad capellam gistandum*<sup>f</sup>.)

Paid John Smith of Peterborough, for three great plate-locks (*platelokes*), with keys bought for the gate of the castle and Gillot's door (*ostio de Gillot*), 2s. 3d.; and to the same, for two pair of fastenings (*garnettis*) for different windows, at 4d. a pair, (*infra castrum ibidem pendendum*<sup>g</sup>.)

Among the expenditure of the 5th of Richard II. (1381-1382.), which amounted to £208. 3s. 2d., there is an entry to Robert de Corby, for different stones called 'ashlers, corbeles, and tables,' for the works, 12s. 6d.<sup>h</sup>

The expenses of repairs from the last day of January in the 5th year of Richard II. (1382.), to the feast of St. Michael, in the 8th year, 1385, were £129. 8s. 1d.

Amongst the miscellaneous items appear the following :

Twenty cart loads of stone bought at Stanerne, and used in corbeles and tables. For six Tribulets of iron, 2s. 3d., (*tribulis ferreis*.) This military engine was probably the same as the Trebuchet. (See Du Cange, sub voce.) For three iron spades (*vangis*), 15d., and for two crocks (*crokis*), and one riddle (*redele*) for sifting lime and sand, and for a vessel (*cuna*) bought for putting water in for the mortar of the tilers, 2s. 4d. And for two iron-hooped buckets, bought for drawing water from the fountain, 3s. And in fine cords bought as well for drawing water, as for the clips (*sterynges*), (*stringo*?) and strengthenings of the scaffolds, containing 16lb. at 2½d. per lb. And for two ladders bought at Ryhale, 4d.<sup>i</sup>

And for twelve pair of lesser hooks and hinges (*hokes et hengles*) bought for the small doors and great windows of the castle.

In payments to Robert Patrick, for making hurdles or clays and barrows (*cleyas et civeris*), 10d. In payments to Hugh the Blacksmith, for repairing stanchcons (*stanzonum*), 10d. In

<sup>e</sup> Roll, 9 Edw. I.

<sup>f</sup> Ibid., 10 Edw. I.

<sup>g</sup> Ibid., 3 Ric. II.

<sup>h</sup> Ibid., 5 Ric. II.

<sup>i</sup> Ibid.

payments to Ralph Paey, for repairing the shingles (roof?) (*cyndulis*), 14*d.* In payments to Richard of Cottingham, the smith, for mending the iron-work (*ferramento*) of the masons and quarrymen, 11*s.* 4*d.* In payments to four men emptying the *bakehouse*? (*torallum*, *torreo*?) and carrying lime into the hall, 3*s.*<sup>k</sup>

For 3½ lb. of wax, bought<sup>1</sup> for cement (*ad cimentum*), 21*d.* at 6*d.* a lb. In 2 lb. of frankincense, 6*d.* In 5 lb. of lees (*coda*) and 1 lb. of pitch, 6½*d.* Amongst the cost of utensils are the following; For a fork (*tina*) bought at Rothwell, for the use of the masons, 4½*d.* For a stoup (*stoppa*), 1¼*d.* For six spades (*ranga*), 10*d.* In payments to Baldwyn de Rokingham, for placing twelve rings (*circulos*) upon the forks and stoups of the material belonging to our lord the king, and for six wooden hoops of his own material upon the large standing vessels (*cunas*) with water near the cistern (*mortuarium*), 9½*d.* For six large hoops (*opis*) bought for one large vessel, with the wages of one man making a vessel, and mending other different forks, 6½*d.*

The next entries having reference to a quantity of iron bought at Nottingham, the account is rendered according to the pieces used. For two new wedges, made at the quarry of Welledon, and for mending a wedge, and for two small wedges for fastening the head of a hammer (*marcell*) with the same, three pieces; for mending a hammer, and making a new one, four pieces: for two irons for extending the cistern (*mortar*) from the wall, and buying one wedge, one piece: for eight bills (*goiones*), eight hoops (*hopes*), eight stocks, and half a hundred of nails for four barrows (*cyveria*), and in mending one wedge, four pieces: for making two new hammers, five pieces: for one iron dish (*patella*) in which the cement is burnt and made, together with an old dish, one piece: for mending three wedges, and making two new ones, three pieces: for making one new iron rake for the mason, and mending another rake, one piece: for making two new mattocks (*ligonibus*), three pieces: for four fastenings (*gumphis*<sup>m</sup>) for the door of pantry (*del vit*) near the small chamber close to the chapel, and for one fastening for the door of the same chapel, and two fastenings for the door of the pantry (*del vit*) in the tower, four pieces: for four fastenings for a door of the small privy

<sup>k</sup> Roll, 4 Edw. I.

<sup>1</sup> Roll, 8 Edw. I.

<sup>m</sup> Γόμφοισι δ' ἔρα τήν γε καὶ ἀρμονίῃσιν ἄρρε.—Hom. Odys. l. v.

(*cloaca*) near the new chamber, and for a door inside the closet (*le vit*) near the chapel and the castle wall, and for fourteen bars for two windows within the great cellar and the pantry (*dom del vit*) near the chapel, and for a window in the small cellar between the chapel and the castle wall, and for a small window in the pantry, and for eighteen stays (*clavonibus*) for the wall of the tower beyond the fountain; and for twenty spiknails (*spikingg*) for the seat of the aforesaid privy, near the new tower (*turriolum*), five pieces: for two buttons (*vertenellis*) and two fastenings for a window in a room of the tower, and mending one poleaxe, one piece: for two pointed bars (*lanceis*), eight transoms (*traversenis*) and four fastenings (*gumfis*) for the cellar near the chapel and under the chapel, nine pieces: for making a large new hammer, seven pieces, to wit for the quarry of Weldon: for making one new gaveloc for the quarry of Weldon, and mending another, nine pieces: for twenty-four transoms (*traversenis*), twenty-two hooks and one pointed bar (*lancea*) for the rooms in the tower and the small chamber near the chapel, seventeen pieces: for three pointed bars (*lanceis*) for the windows under the chapel and the king's chamber, three pieces: for one poleaxe for the quarry at Stanion, three pieces: for mending one pickaxe (*pikoyis*), one piece: for three fastenings (*gumphis*), and one transom (*travarseni*) for the window towards the — (*Sansoriv*), one piece: for two hundred of nails and staples (*stagnatis*) made for different doors, three pieces: for twenty-four *sules* for two doors of the salting-room, two pence? (*sules ad duo hostia salsarii*): for one fastening (*serura*) for a door of a certain little cellar in the tower, four pieces<sup>n</sup>.

The history of the MANOR is so intimately woven with that of the Castle that even were it essential, it would become difficult entirely to separate them. Yet as they are occasionally mentioned without immediate reference to each other, a few facts connected with the former will not be deemed irrelevant.

At the great survey of the Norman Conqueror, Rockingham was in the hands of the Crown. It was returned as having one hide; the arable land was three carucates; and five villanes with six cottagers had three carucates. It had been held by Bovi, with sac and soc. In the Confessor's time

<sup>n</sup> The reader must be aware that the meaning of several of these terms is ambiguous, and I have therefore printed the

Latin text, that he may be enabled to supply more correct equivalents.



it lay waste, but William ordered a castle to be built. The demesne was valued at twenty-six shillings<sup>o</sup>.

It probably continued in the hands of the Crown for several years, the first grant of the manor with the Fair distinct from the castle, being made to Alianora, grandmother of Henry III., (Eleanor of Guienne), in 1224<sup>p</sup>. The profits arising from fairs and markets, must in those times have been something considerable, since we find Henry III., in the eighth year of his reign (1224), directing William de Insula (Lisle) who was then constable of the castle, that the proceeds of the fair held on the exaltation of the cross in the preceding year, should be reserved for the use of the king's mother, Isabella of France<sup>q</sup>. It had, however, been included previously in the ample dowry of her Majesty by King John<sup>r</sup>. (1203.)

In 1271, we find the manor in the hands of Edmund, earl of Cornwall, son of Richard, king of Germany<sup>s</sup>, who then obtained the grant of a market here every Friday<sup>t</sup>.

In 1315, Edward the Second possessed the manor<sup>u</sup>.

In 1329, Edward the Third confirmed the grant to his mother Isabella<sup>v</sup>.

In 1346, he granted to his consort Philippa, for her life, a certain spot in the forest of Rockingham, containing sixty acres, in aid of the repairs of the castle, described as being then ruinous<sup>x</sup>.

The castle, domain, and manor of Rockingham, were confirmed to Queen Margaret, wife of Henry VI., with all their privileges, together with the village and manor of Brigstock, and the wood and bailiwick of Cliff, for the term of her natural life<sup>y</sup>. Granted March 19, 24th of Hen. VI., confirmed 32nd Hen. VI., resumed by the Crown 4th Edw. IV.<sup>z</sup> In 1464, the manor, with the castle and forest, was settled on the Queen Elizabeth, by Edward the Fourth, for her natural life<sup>a</sup>, and confirmed to Elizabeth, 7th of July, 7th of Edw. IV.<sup>b</sup> Raulf Hastynges, esquire, keeper of the royal lions, William Hastynges, knight, Lord Hastynges, constable of the castle, and surveyor of the verte and venison in the forest of Rokyngham, steward of the lordships and manors of Rokyngham, Brigstock,

<sup>o</sup> Domesday, vol. i. p. 220.

<sup>p</sup> Lit. Rot. Claus., p. 581.

<sup>q</sup> Ibid.

<sup>r</sup> Calend. Rot. Chart., p. 30. Rymer's

Fœdr., vol. i. p. 88. 5th John.

<sup>s</sup> Calend. Rot. Chart., p. 207.

<sup>t</sup> Bridge's Northants, vol. ii. p. 334, quoting Cart. 56 Hen. III.

<sup>u</sup> Plac. de quo Warr., p. 556. Nomina Villarum apud Parl. Writs, p. 391.

<sup>v</sup> Author. apud Bridges, p. 334.

<sup>x</sup> Rot. Orig., p. 181.

<sup>y</sup> Roll of Parl., vol. v. p. 261.

<sup>z</sup> Ibid., p. 517.

<sup>a</sup> Pat., 5 Edw. IV.

<sup>b</sup> Roll of Parl., vol. v. p. 627.

and Cliffe, master of the forest and parkes<sup>c</sup>, 4th Edw. IV. These privileges were confirmed to them the 7th of Edw. IV.<sup>d</sup>

The act of resumption, 1st of Hen. VII., confirms the office of constable and of steward of the castle, lordship, and manor of Rockingham, and the office of master forester of the forest of Rockingham, and all the parks within the same forest, to John Lord Welles<sup>e</sup>.

By virtue of the tenure of this manor with Wymundham<sup>f</sup>, John de Clyfton, knight, 5th of Richard II., claimed to discharge the office of butler at the king's coronation, which had been, he stated, unjustly given to the earl of Arundell, at the coronation of Richard the Second<sup>g</sup>.

In 1396, the custody of the Lordship was granted to William Brauncepath for the term of twelve years, at the annual rent of four pounds two shillings and one penny<sup>h</sup>. And by this rent, it was afterwards held by Thomas Palmer, of Rockingham, in the year 1442, for the same term<sup>i</sup>.

In 1551, it was given to Edward Lord Clinton.

The manor next came to Sir Edward Watson, subsequently to Sir Lewis Watson, who, zealously attached to the royal cause, garrisoned the castle for the service of Charles the First, and who, in consideration of his loyalty, was afterwards created (1645) Baron Rockingham, of Rockingham.

In 1714, Lewis Watson, created Earl of Rockingham, possessed the manor. The title devolved in 1745 upon his brother Thomas, who dying in 1746 the earldom became extinct, but the barony came to his cousin, Thomas Wentworth, created Marquess of Rockingham, 1746, and this dignity also became extinct in 1750. The manor, however, has from the time of Lewis, Lord Rockingham, been vested in the Watson family.

Leland describes the castle as presenting the following appearance in his time: "The castelle of Rokingham standith on the toppe of an hille, right stately, and hath a mighty diehe, and bullewarks agayne withoute the diehe. The utter waulles of it yet stond. The kepe is exceeding fair and strong, and in the waulles be certein strong towers. The lodgings that were within the area of the castelle be discovered and faul to ruine. One thing in the waulles of this castelle is much to be notid,

<sup>c</sup> Roll of Parl., vol. v. p. 533.

<sup>d</sup> Ibid., p. 598.

<sup>e</sup> Ibid., vol. vi. p. 370.

<sup>f</sup> The lord of the manor of Wymondley, county Herts, presents a maple cup at the coronation. There is a Wymondham

co. Rutland.

<sup>g</sup> Roll of Parl., vol. iii. p. 131.

<sup>h</sup> Fin., 20 Ric. II.

<sup>i</sup> Ibid., 21 Hen. VI.

<sup>k</sup> Ibid., 5 Edw. VI.

that is that they be embattelid on booth, so that if the area of the castelle were won by cumming in at either of the two greate gates of the castelle, yet the kepers of the waulles might defende the castelle. I marked that there is a stronge tower in the area of the castelle, and from it over the dungeon dike is a drawbridge to the dungeon toure<sup>1</sup>."

After the frequent reference that has been made to repairs carried on through several succeeding reigns, the reader will naturally enquire about its present state. Viewed in the distance, the building exhibits an appearance rather remarkable for solidity and extent, than for a bold and varied outline. Yet on a closer approach, after having wound through a rugged defile partially overgrown with furze and ancient timber, the entrance gate, with its long extending curtain walls on either side, stands prominently forward in all the severe simplicity of form that characterizes an Early English castle. It is more than probable that one of the preceding extracts has relation to this barbican, at all events the profile of the mouldings authorizes us in referring its erection to the time of Edward I. Hence passing onward we reach what was originally the outer bailey, but which at present, as the drawing (p. 357) will better explain, forms the immediate entrance to that portion of the castle, partly of the 13th and partly of the 16th centuries, which is still inhabited. The equilateral-headed arch, with its deep mouldings, (see fig. 3, p. 358), the opposite door communicating with a second quadrangle, and the exterior mouldings yet visible, where a huge chimney is buttressed out from the present hall, (which was probably also the ancient one,) indicate that the whole of this portion of the building is of the same age. Though they be but mere fragments, there are always some unerring marks to be met with, which will clearly reveal the history of a place, and which, amid all subsequent alterations or embellishments, carry us back to an earlier date. There is an instance of this kind here: and though the inexperienced or wandering eye may for a moment be detained from pursuing the search after truth, by stopping to examine the two royal coffers which adorn the hall, (see p. 359,) or on passing onwards through the spacious room adjacent, be again arrested to admire the curiously sculptured armorial bearings that mark the succession of noble possessors who have lived and acted within its walls; yet once more breaking away from the memorials

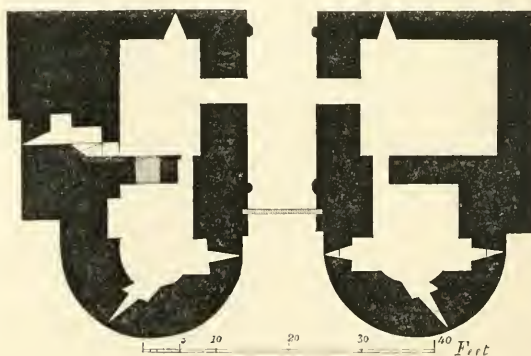
<sup>1</sup> Itin., vol. i. p. 11.

which the taste of each has amid all the successive changes and restorations engrafted, we still discover other evidences, externally, to prove the same antiquity for the whole of this portion of the castle.

We have now again reached the spacious encinte (*cincta*), but are tempted to loiter on the level grass, and among the ever verdant topiaries, resigning ourselves to the enchantments of the glorious prospect that lies in unending variety and richness below us. At the extremity of this enclosure we reach the mound on which formerly rose the massive keep, but beyond the mound there are no traces of it discernible. The whole of this enclosure, comprehending about three acres and a half, is bounded by the old wall (*promurale*).

We now pause to draw a momentary contrast between the early state of Rockingham Castle and that exhibited at the present day. We deplore the loss of much of the ancient fortress, but we recognise in its place a variety of Elizabethan and Jacobean architecture that is marked by the peculiar features of those styles: the imagination strives to recal the glittering array of visor'd bowmen and feudal state, but these are supplanted by the smiling aspect of happy cottagers with their neatly cultivated gardens: a spacious school, (itself no unworthy structure,) and the glittering spires thickly rising out of the vale of the Welland, shew that an attention to the highest interests of the population has kept pace with their knowledge of an improved system of agriculture, and thus far tended to verify the truth of that apothegm appropriately written by Sir Lewis Watson in letters of gold on the beams of the castle hall, that "THE : HOWSE : SHAL : BE : PRESERVED : AND : NEVER : WIL : DECAYE : WHEARE : THE : ALMIGHTIE : GOD : IS : HONORED : AND : SERVED : DAYE : BY : DAYE : 1579."

CHARLES HENRY HARTSHORNE.



Plan of Gateway.



# PROCEEDINGS OF THE CENTRAL COMMITTEE

OF THE

British Archaeological Association.

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SEPTEMBER 28.

Mr. T. Crofton Croker read an account of further excavations of barrows on Breach Downs, made subsequent to the Canterbury meeting.

“On the 16th of September, 1844, Lord Albert Conyngham resumed his examination of the barrows on Breach Downs, and opened eight more in the presence of the Dean of Hereford and Mr. Crofton Croker.

In No. 1. The thigh bones and scull were found much decayed; close by the right hip was a bronze buckle, which probably had fastened a leather belt round the waist, in which had been placed an iron knife, the remains of one being discovered near the left hip of the skeleton.

No. 2. The only thing found in this grave was a very small fragment of a dark-coloured sepulchral urn, with a few small bones, and the jaw of a young person in the process of dentition.

No. 3. The bones in this grave were much decayed. Several fragments of iron were found near the head, and on the right side of it a bronze buckle, very similar to that found in No. 1. but rather smaller. By the left side of the scull an iron spear-head was discovered, about ten inches in length.

No. 4. In this grave the bones were remarkably sound, and were those of a very tall man; the thigh bone measured twenty inches. An ornamental bronze buckle was found on the right hip, attached to a leather belt, which crumbled to pieces upon exposure to the air, and the right arm was placed across the body. To the buckle was attached a thin longitudinal plate of bronze, which had two cross-shaped indentations or perforations in it, and the face of the plate was covered over with engraved annulets.

No. 5. Presented a skeleton, in the scull of which the teeth were quite sound and perfect. At the feet some iron fragments were found, supposed to be parts of a small box, and this, on subsequent examination, has proved to be the case, as a hinge of two longitudinal pieces of iron connected by a bronze ring has been developed. At the right side was part of an iron spear or arrow-head.

No. 6. In this grave the bones were so much decayed that they could only be traced by fragments mixed up with the chalk rubble, and the only article found was the remains of an iron spear-head.

No. 7. Although it was conjectured from the confused state in which several beads and other articles were found in this grave that it had before been opened, it was the most interesting of the eight. At the foot several broken pieces of a slight sepulchral urn of unbaked or very slightly baked clay, some of them marked with patterns, were discovered; and also fragments of iron presumed to have been

parts of a small box. An iron knife was found on the left side of the body, which appeared from the jaw being in the process of dentition to have been that of a young person, and probably a female, from the discovery of the following beads about the neck and chest:—

Three beads of reddish vitrified clay; a spiral bead of green glass; a bead of green vitrified clay; an amethystine bead of a pendulous form; a small bone bead, and a small yellow bead of vitrified clay, with a small bronze pin not unlike those at present in common use, except that the head appeared as if hammered out or flattened, and close under it, and about the centre of the pin, ran three ornamental lines.

No. 8. Was remarkable from the body having been buried at an angle with the other interments, lying nearly north and south (the head to the south). The skull was a finely formed one and evidently that of a very old man. Nothing besides the bones was discovered in this grave.

On the 17th of September, Lord Albert Conyngham accompanied by Mr. Crofton Croker, resumed the examination of the barrows at Bourne, in the vicinity of those which had been opened in the presence of the members of the British Archæological Association on the 10th instant. In the first grave opened some fragments of bone were found in a state of great decay, and a small bit of green looking metal, (supposed to have been part of a buckle,) near the centre of the grave. From another barrow part of a bone ornament or bead, stained green as was conjectured from contact with metal was obtained. Several mounds which appeared like barrows were examined, and it was ascertained they did not contain graves.

A slight examination of two or three barrows upon Barham Downs, most, if not all of which are known to have been opened by Douglas, was entered upon, but nothing beyond several fragments of unbaked clay urns was turned up.

It is remarkable that large flint stones are found at the sides and at the head and feet of almost all the graves examined at Breach Downs and Bourne; from which it is presumed that these flints might have been used to fix or secure some light covering over the body in the grave before the chalk rubble, which had been produced by the excavation, was thrown in upon it.

Mr. Wright read the following communication from the Rev. Harry Longueville Jones, relating to the neglect and destruction of some churches in Anglesey:—

“The church of Llanidan stood close behind the house of Lord Boston, the church-yard wall being the boundary of his lordship's premises, and one of the areas of the house passing slightly under the church-yard. The church itself was a building principally of the Decorated period, but a north aisle, going the whole length of the edifice, was of late Perpendicular work. The church consisted of a central aisle, that on the north just mentioned, and a southern transept or chapel, which might have corresponded to a northern transept or chapel, before the north aisle was added: this chapel or transept was of early and very rude Decorated work. The east window of the central aisle was of good Perpendicular execution, but of singular design. There was a south porch to the nave, and a bell-gable at the west end, stayed up by strong buttresses, the walls having apparently given outwards at this spot. I arrived at this church (July, 1844) at a period when the roof had been completely stripped off, and all the wall between the south transept and the south porch had been pulled down: the workmen were then building a wall across the nave so as

to convert the two western bays of it and of the north aisle into a chapel, which I was informed was to be used in future for the performance of the burial service. *All the walls of the church, then standing, all the pillars, all the windows with their mullions, with the exception of the wall at the west end under the bell-gable, were in perfectly sound condition, very good in their masonry, quite vertical, without any symptoms of decay. The only part of the church that seemed weak was that part which the workmen were then converting into a chapel. The roof which had been taken off was good, and the timber had been purchased by a gentleman in the neighbourhood to use in the repairs of his house, and were of excellent oak (commonly called chesnut.)*

“Now, it may be asked, why should this church have been demolished: *was it ruinous?* CERTAINLY NOT: £200 or £300 at the outside would have rebuilt the west end and reshingled the roof. *Was it too small?* apparently not; *for the new church built to replace it does not occupy a GREATER AREA.* The new church built on a spot about a mile distant, is of *most barbarous pseudo-Norman design*: of stont execution apparently, but not stouter than the old edifice, and it has been erected at a cost of upwards of £600.

“Many of the details of the old church were exceedingly valuable; there were several stones bearing armorial shields; the font was a very remarkable one, and it lies in the part now converted into a chapel: there was a famous stone kept in the old church to which one of the most interesting legends of the country was attached. Fortunately I was able to measure and carefully delineate *every portion* of the edifice as it then remained.

“The church of Llanedwen in the grounds of Plas Newydd, (the Marquis of Anglesey’s,) a building in *perfectly good condition*, and of high interest from various circumstances attending it, is also threatened with demolition.

“The church of Llanvihangel Esgeifiog, one of the most curious churches in the island, (of the early Perpendicular period,) of beautiful details, and quite large enough for the parish, has been abandoned, *because the roofs of the south transept and part of the central aisle want repair.* About £300 would restore this church completely, a new one will cost from £600 to £700. It is said that it is to be pulled down shortly, and a new one built in another part of the parish.

“The churches of Llechylehed and Ceirchiog, as well as the church of Llancuograid (the latter one of the *earliest* and most *valuable* relics of the island) have been abandoned for some time past; their windows are mostly beaten in, without glass, and they serve only as habitations for birds, which frequent them in flocks. Service is performed in them only for burials, the inhabitants go for worship to other neighbouring churches.”

An abstract of Mr. Jones’s letter was ordered to be forwarded to the Bishop of Bangor, and to the Archdeacon of Bangor.

Mr. Smith read a communication from Mr. George K. Blyth, of North Walsham, on some Roman remains recently discovered at about three miles from that town.

“Some labourers on the farm of Mrs. Seaman, of Felmingham Hall, Norfolk, were carting sand from a hill, when part of the sand caved in and exposed to view an earthen vase or urn, of a similar shape to the annexed, covered with another of the same form, but coarser earth; the top urn or cover had a ring-handle at the top, within were several bronze or brass figures, ornaments, &c.; the



bottom vase is very perfect, and made of a similar clay to that called 'terra cotta.' Amongst the brasses a female head and neck, surmounted with a helmet, like to that we see on the figures of Minerva, the face is flattened and the features rather bruised; an exquisite little figure about 3 inches, or  $3\frac{1}{2}$  high, holding in one hand either a bottle or long-necked cruet, and in the other a patera, or cup, probably intended for a Ganymede, certainly not a faun; a larger head, thick necked, close curling hair and beard, features well formed, the scalp made to take off, evidently only part of a figure, originally from 18 inches to 2 feet in height, not unlike some drawings I have seen representing Jupiter; this specimen is hollow, and the eyes are not filled. A small square ornament, something like an altar, stands upon four feet; a small wheel; a pair of what appear to have been brooches or buckles with heads in the centre; two birds, one holding a pea, or something round, in its beak, these were originally attached to something else, probably handles to covers; a round vessel, very shallow, about 10 or 11 inches in circumference, having a top and bottom soldered together, but now separated, the top having a hole in the centre about the size of a sixpenny piece; two small round covers; a long instrument about  $1\frac{1}{2}$  feet, not unlike a riding-whip in form, of the same metal, it has an ornamented handle, and terminates in shape to a spear-head, but at the point it finishes with a round; another, similar to the above, the handle gone; the head differs in being double, two spears at right angles springing from the same point with small wings at the bottom of each edge; several narrow strips of the same metal, one apparently intended to be worn at the top of the mantle or tunic, just below the throat, the others are of various lengths."

Mr. Smith also read a letter from Mr. W. S. Fitch, of Ipswich, enclosing a notice of this discovery from Mr. Goddard Johnson, of Norwich. Mr. Smith remarked that these communications afforded an exemplification of the utility of the Association, in the fact of three members having thus interested themselves so promptly in making a report of this discovery.

Mr. W. Sidney Gibson, of Tynemouth, informed the Committee that the report published in the 'Times' respecting the contemplated destruction of the remains of Berwick Castle, to make way for a terminus to the North British Railway, is not strictly correct.

Mr. G. Godwin communicated the substance of his remarks made in the Architectural section at Canterbury, on the masons' marks he had observed in many of the stones in the walls of Canterbury Cathedral. These marks appear to have been made simply to distinguish the work of different individuals, (the same is done at this time in all large works), but the circumstance that although found in different countries, and on works of very different age, they are in numerous cases the same, and that many are religious and symbolical, and are still used in modern free-masonry, led him to infer that they were used by system, and that the system was the same in England, Germany, and France.

In Canterbury Cathedral there is a great variety of these marks, including many seen elsewhere in various parts of Europe. They occur both in the oldest part of the crypt, the eastern transept (north and south), and the nave. The wall of the north aisle of the latter is covered with them, and here the stones are seen in many cases to have two marks, as in the cut: perhaps that of the



overseer, in addition to that of the mason, as the former (the N. shaped mark in this case) appears in connexion with various other marks in other places. In the nave the marks are from 1 inch to 1½ inch long; in the earlier parts of the building they are larger and more coarsely formed<sup>a</sup>.



OCTOBER 9.

Mr. Way exhibited several carefully detailed drawings, representing a stone cross, which is to be seen on the shores of Lough Neagh; they were executed by Thomas Oldham, Esq., of Dublin, who communicated the following account of this remarkable piece of sculpture.

“As far as I know, you have not in England any thing of equal beauty. Here these stone crosses are abundant; that at Arboe, of which I send the drawings, is situated on a small projecting point on the western shore of Lough Neagh, in the county of Tyrone, and being in a district but little frequented, is less known than many others. Whether we consider its situation, or its intrinsic beauty of proportion and elaborate ornaments, it is a splendid monument of the good taste and piety of the times in which it was erected. It is close to the old church of Arboe, near which is also the ruin of an ecclesiastical establishment or college, which, tradition says, was very famous. The cross itself is formed of four separate pieces; the base or plinth, of two steps; the main portion of the shaft, a rectangle of 18 inches by 12 inches; the cross, and the mitre, or capping stone. These pieces are let into each other by a mortice and tenon-joint. The total height from the ground, as it stands, is 21 feet 2 inches. The material is a fine grit, or sandstone. The subjects of the sculptured compartments appear to be all scriptural: Adam and Eve, the garden of Eden, the sacrifice of Isaac, the Crucifixion,” &c. Mr. Way observed that the early sculptured crosses which exist in various parts of the realm deserve more careful investigation than has hitherto been bestowed upon them. The curious group of these crosses at Sandbach, in Cheshire, affords a remarkable example, of which a representation may be found in Ormerod's History of that county; a singular and very ancient shaft of a cross on the south side of Wolverhampton church, Staffordshire, merits notice. Several crosses, most elaborately decorated with fretted and interlaced work, are to be found in South Wales; some of them bear inscriptions, which might probably serve as evidence of the period, or intention, with which they were erected. Those which best deserve observation exist at Carew, and Neven, in Pembrokeshire; Margam, Porthkerry, and Llantwit Major, in Glamorganshire; and not less curious examples are to be seen in the North of the Principality; at Tremerehion, Holywell, and Diserth, in Flintshire. Mr. Way showed also some sketches, recently taken by him, of the ornamental sculpture on a stone cross, and

<sup>a</sup> “A circumstance occurred the next morning in connexion with this subject which is perhaps worthy of mention. A member of the Association believing that the marks were quite arbitrary on the part of the workmen, and had no connexion either one with another, or with ‘freemasonry,’ requested Mr. Godwin to accompany him to the mason’s yard attached

to the cathedral; when there, he called one of the elder men, and told him ‘to make his mark upon a piece of stone.’ The man having complied, and being asked why he made that particular form, said it was his father’s mark, and his grandfather’s mark, and that his grandfather had it from ‘the Lodge.’”

portions of two others, existing at the little church of Penally, near Tenby. One perfect cross remains erect in the church-yard; two portions of a second were found employed as jambs of the fire-place in the vestry; these, by permission of the vicar, the Rev. John Hughes, were taken out, and one of them was found to be thus inscribed, *Hec est crux quam ædificavit meil domne. . .* A large portion of the shaft of the third, most curiously sculptured on each of its four sides, was extricated from concealment under a gallery at the west end of the church, and it will be placed in a suitable position in the church-yard. It had been noticed by some writers as the coffin, according to local tradition, of a British prince. By comparison with the curious sculpture of the twelfth century, noticed by Mr. Wright in his account of Shobdon church, Mr. Way conjectures that possibly these crosses may have been reared at the period of Archbishop Baldwin's Mission, in 1187, but some of the ornaments appear to bear an earlier character.

Mr. George White, of St. Edmund's College, Old Hall Green, Herts, communicated the following note on the emblems of saints.

"I perceive with great pleasure that the interesting subject of the emblems of saints will again be brought forward by the Society; I beg to supply a few omissions and corrections of the article which appeared in the first number of the *Archæological Journal*.

Page 57. After "St. Waltheof," read Aug. 3.

Page 59. St. Henry VI. K. this is a mistake; Henry VI., though held in great veneration by his subjects, has never been canonized or added to the number of the saints. The mistake may have arisen from his name occurring on the day of his death (May 22.) in the Sarum Missal. But this was only the case with those printed in Henry the Seventh's reign, in order that mass might be recited for the repose of his soul.

Ibid. After "St. Withburga," read July 19.

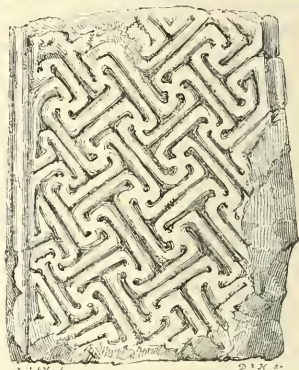
Page 60. The ladder was an emblem of perfection, portraying the various steps by which the soul arrived at perfection. This figure is taken from Jacob's dream. It was also one of the emblems of our Saviour's passion.

Page 61. After St. Wolstan, read May 30.

Ibid. After St. Wendelin, read Oct. 20.

Page 63. Instead of "Seven cardinal virtues," read "Three theological virtues, Faith, Hope, and Charity; and four cardinal virtues, Justice, Prudence, Temperance, and Fortitude."

Ibid. "Seven Mortal," read "Seven Deadly.



Page 63. For "Accedia" misspelt for "Accidia," read "Sloth."

Mr. Goddard Johnson forwarded some further particulars relative to the discovery at Felmingham. He writes, "Among the objects discovered is a fine head of the Emperor Valerian,  $6\frac{1}{2}$  inches high; a head of Minerva  $4\frac{1}{4}$  inches high; a beautiful figure of a cup-bearer, 3 inches high, dressed in a tunic and buskins; all these are in bronze. There are many other articles the names of which I do not know, but I shortly hope to be able to send lithographic representations of all of them, together with full particulars of the discovery. I may add there were two or three coins, one of which in base silver is of Valerian."

The Rev. Dr. Buckland informed the Committee that he was about to prosecute his researches into the Roman remains near Weymouth, an account of which he had laid before the Association at Canterbury. He and the Rev. W. D. Conybeare had visited the site, and found abundant evidence confirmatory of extensive subterranean works. They had already uncovered the angles of a building, some curious walls, and the corner of a pavement. It appears that in the time of George the Third a large tessellated pavement was discovered at the spot, which was excavated at the cost of the king, who had it covered up again.

Mr. Smith exhibited drawings of three inscribed votive altars forwarded by Mr. Joseph Fairless, of Hexham, and read the following note from that gentleman:—

"The three rough sketches are of Roman altars, found at Rutechester, a week or two ago; this is the fourth station on the line of the Roman wall westward from Newcastle. There were *five* altars turned up, lying near the surface of the soil, outside the southern wall of the station. The three altars delineated are in excellent preservation; one of the others appears to be dedicated likewise to the sun, but the inscription is nearly obliterated. The last is smaller, about 2 feet high, without any apparent inscription. With regret I add, that a statue likewise found was broken up, for the purpose of covering a drain by the labourers employed; timely intervention saved the altars."

1.	2.	3.
Within a wreath the word DEO;	DEO SOLI INVIC	DEO INVICTO
beneath	TBCL DECMVS	MYTHRAEP. AEL
L SENTIVS	CORNELANTO	TI. VLLVS PRA
CASTVS	NIVS PRAEF	VIS LLM.
	TEMPL. RESTIT.	

LEGVI. D. P. on the base, a figure holding a bull by the horns.

No. 2. of these inscriptions informs us that a temple of the Roman station which had from some cause become dilapidated, had been restored by the Prefect Cornelius Antonius, and the dedications on Nos. 2. and 3. shew that it was a temple erected to the Sun or Mystras, which deity is implied in the word DEO on No. 1, a votive altar, the gift of a soldier of the sixth legion, named L. Sentius Castus. The altars are probably as late as the middle of the third century, or later.

Mr. Smith also exhibited a drawing forwarded by Mr. Parker, of a sceatta, the property of the Rev. G. M. Nelson, of Boddicot Grange, near Banbury, and observed that it was an unpublished specimen, and extremely interesting, as shewing in a striking manner the way in which the early Saxons copied



the Roman coins, then the chief currency of the country. Without comparing this with the prototype, it would be impossible to conjecture what the artist had intended to represent, but by referring to the common gold coins of Valentinian, it will be seen that the grotesque objects upon the reverse of the Saxon coin are derived from the seated imperial figures on the Roman 'aureus,' behind which stands a Victory with expanded wings. This practice of imitation is strikingly exemplified by the accompanying cuts kindly furnished by the Council of the Numismatic Society. The joined cuts represent the obverse and reverse of a coin of Cidwlf, King of Mercia, A.D. 874; the other is the reverse of



a gold coin of Valentinian. Mr. Hawkins, who has published this coin in his paper on the "Coins and Treasure found in Cuerdale," observes: "The diadem and dress of the king is, like that of many other Saxon kings, copied from those of the later Roman emperors: but a reverse upon an indisputably genuine coin, so clearly copied from a Roman type, has not before appeared<sup>b</sup>." The inscription on the reverse of the penny of Cidwlf is EALDOVVLFF. MENTA. for *Ealdwlf Monetarius*.

A letter was read from Archdeacon King, acknowledging the receipt of a letter from the Secretary, and a copy of the "resolution" passed at Canterbury, relative to the paintings in East Wickham church, and stating that he had, immediately upon the receipt of the letter, requested information upon the matter from the minister and churchwardens.

A letter was read from Messrs. Hodges and Smith, of Dublin, to Lord Albert Conyngham, on an account attached to the genealogy of the Waller family, under the name of "Richard Waller" upon a roll dated 1625, which refers to the building of Groombridge House in the county of Kent, for Richard Waller, by the Duke of Orleans, taken prisoner by him at the battle of Agincourt.

Upon the suggestion of the Rev. J. B. Deane, it was resolved, that the Committee authorize their secretary, Mr. Smith, to visit, inspect, and report upon some remains on the site of a supposed Roman villa on Lanham Down, near Alresford, Hants, with a view to enable the Hon. Col. Mainwaring Ellenker Onslow to form an opinion respecting the probable success of an excavation on an extended scale about to be undertaken, if advised, by that gentleman.

Mr. Wright read a communication from the Rev. Lambert B. Larking, who stated that "a few weeks since some labourers, in digging for gravel on the hill above the manor-house of Leckhampton, about two miles from Cheltenham, suddenly came upon a skeleton, in a bank at the side of the high-road leading from Cheltenham to Bath. It was lying doubled up about 3 feet under the surface; it was quite perfect, not even a tooth wanting. On the skull, fitting

<sup>b</sup> Numismatic Chronicle, vol. v. p. 10.



as closely as if moulded to it, was the frame of a cap, consisting of a circular hoop, with two curved bars crossing each other in a knob at the top of the head. This knob, finishing in a ring, seems to have been intended for a feather, or some such military ensign. The rim at the base is nearly a perfect circle, and the bars are curved, so that the entire framework is itself globular. The bars are made apparently of some mixed metal, brass fused with a purer one; they are thin and pliable, and grooved; the knob and ring are brass, covered with verdigris, while the bars are smooth and free from rust. When first found, there was a complete chain, of this only three links remain, those next the cap very much worn. The skull is tinged at the top with green, from the pressure of the metal, and in other parts blackened, as though the main material of the cap had been felt, and the bars added to stiffen it. They are hardly calculated from their slightness to resist a sword cut, but the furrowed surface gives them a finish and proves that they must have been outside the felt. Nothing else whatever was found. A black tinge was distinctly traceable all round the earth in which the body lay." A Roman camp rises immediately over the spot where this relic was found, and large traces of Roman interment are found within a hundred yards of it.

## OCTOBER 23.

Mr. C. R. Smith, referring to the minute of the proceedings of the Central Committee on October 9th, stated, that in compliance with the request of the Committee he had visited the site of the Roman remains at Bighton, in Hampshire, and in the following report detailed the result of his examination of them:—

"The field in which indications of Roman buildings had been noticed is called Bighton Woodshot, and is situate in the parish of Old Alresford, on the border of the parish of Bighton, within the district of Lanham Down. Until within about ten or twelve years, that portion of the field occupied by the buildings was a waste tract covered with bushes and brushwood. It is now arable land, but in consequence of the foundations of the buildings being so near the surface, is but of little worth to the agriculturist. Some years since many loads of flints and stones were carted away as building materials from the lower part of the field, when it is probable some portion of the foundations may have been destroyed, as the labourers state they found walls and rooms which, from their being roughly paved, and containing bones of horses, they supposed were the *stables*. From irregularities in the surface of the ground, as well as from vast quantities of flints and broken tiles, the foundations appear to extend over a space of, at least, one hundred square yards. Across about one half of this area, I directed two labourers to cut two transverse trenches, and ordered them to follow out the course of such walls as they might find, and lay them open without excavating any of the enclosed parts. The Rev. George Deane, the Rev. W. J. E. Rooke, and the Rev. Brymer Belcher, from time to time attended the excavations, and afforded me much assistance.

"In the course of a week's labour we have laid bare the walls of two rooms, each measuring 15 paces by  $6\frac{1}{2}$ , and distant from each other about 20 paces; an octagonal room distant 26 paces from the nearer of the other rooms, and measuring 9 paces across; portions of a wall near the octagonal room, and of one about 20

paces in another direction. The walls of the octagonal room are constructed of flints, and coped with stone resembling the Selbourne stone; those of one of the long rooms are of flints coped with red tiles. The mortar in all is of a very inferior description, and in a state so decomposed, that in no instance have I found it adhering either to the flints of the walls or to the tiles, which have been used in the buildings.

"It would be premature upon such a very partial and superficial investigation, to predict what may be expected to be discovered should these extensive foundations be thoroughly examined; but it may be reasonably expected that several more apartments would be easily met with adjoining those already indicated by the recent excavations. It is possible that some may contain tessellated pavements, although the floor of one of the rooms, as far as we could ascertain, is unpaved; others as yet unexamined may be of a superior description, as vestiges of painted wall, flue and hypocaust tiles, would lead us to suppose. The splendid tessellated pavements found at Bramdean eight miles distant, at Thruxton, and in other parts of the county of Hants, afford additional inducement to any authorized individual to carry on the researches I have commenced by the wish of the Committee, especially when it is considered that the loose building materials would alone repay the trifling expense incurred, and that the land would be materially improved by the removal of the masses of fallen masonry which at present prevent its cultivation. In the same field is a barrow bearing the significant appellation of Borough-shot."

Mr. Smith then stated that he had visited and inspected Carisbrook Castle, in the Isle of Wight, which is in a sad state of dilapidation, and apparently going fast to utter decay and ruin, for the want of proper precaution being taken to hinder visitors and others from wantonly destroying the walls and buildings.

Mr. Thomas King, of Chichester, forwarded drawings of some Egyptian antiquities in the museum of that town, and the Rev. T. Beauchamp presented four lithograph drawings illustrative of Buckenham Ferry church.

#### NOVEMBER 13.

Mons. Lecointre-Dupont presented through Mr. C. R. Smith: 1. *Projet de Cartes Historiques et Monumentales*. Poitiers, 1839. 2. *Histoire des rois et des ducs d'Aquitaine* par Mm. de la Fontenelle de Vaudoré et Dufour. 3. *Notice sur deux tiers de sol d'or Mérovingiens, et Note sur un denier de Catherine de Foix*, par M. Lecointre-Dupont. Mons. de Caumont presented through Dr. Bromet:—1. *Inspection des Monuments Historiques*; par M. De Caumont, 8vo. Caen, 1844. 2. *Rapport Verbal sur les Antiquités de Treves et de Mayence*; par M. de Caumont, 8vo. Caen, 1843.

Mr. Wright read a letter from W. H. Gomonde, Esq., of Cheltenham, announcing the formation of a branch Committee of the Archaeological Association at that place for the county of Gloucester, of which Mr. Gomonde had been chosen chairman, and Mr. H. Davies had consented to act as secretary. Good service is to be expected from the exertions of this committee, and the formation of such branch committees in different parts of the country cannot be too strongly recommended.

Mr. Wright at the same time exhibited an electrotyped impression, forwarded by Mr. Gomonde, of a gold British coin found at Rodmarton. It is one of those hitherto attributed to Boadicea. (See Ruding, fig. 3. pl. 29.) Mr. Gomonde questions

the correctness of this appropriation, and suggests the probability of the inscription *nonvo* referring to the Boduni.

Mr. Way laid before the Committee the following instances of impending desecration:—

“St. John’s church, near Laughton le Morthen, Worksop, Yorkshire, having ceased to be of utility as a place of worship for the parishioners, and used only at present on the occasion of funerals in the adjacent cemetery, is to be left to fall into decay, and is now in a state of great dilapidation. The vicar is the Rev. J. Hartley. Mr. Galley Knight has great influence in that part of the country. The Trinity College Kirk, Edinburgh, is condemned to be demolished, to accommodate the projectors of a railway, in the line of which it chanced to be placed. The town council have been in vain petitioned on the subject. The few remaining traces of Berwick Castle are also condemned, to suit the convenience of a railway company. However inconsiderable the fragments of construction may be which mark the site of this border fortress, they surely deserve to be preserved, as a memorial of no small historical interest. At all events these kind of “vandal” acts should be brought under the notice of the public in our Journal, as statements made at the Committee meetings.” Mr. Way also stated that the Rev. George Osborne, of Coleshill, Warwickshire, reports the discovery of a small brass in the church at that place, which is now detached from its slab, but the indent to which it appertains appears in the pavement of the chancel, and the brass will shortly be replaced. “This brass appears to be mentioned by Dugdale, in his detailed account of sepulchral memorials at Coleshill, as Alice Clifton, widow of Robert Clifton; she died in 1506. It represents a lady, temp. Hen. VII., she wears the pedimental fashioned head-dress, with long lappets, the close fitting gown of the period with tight sleeves, which terminate in a kind of wide cuff, by which the hands are covered excepting the fingers, so as to have the appearance of mittens. Her girdle falls low on the hips, being fastened in front with two roses, from which depends a chain with an ornament at the extremity in the form of a large bud, or flower, of goldsmiths’ work, which served to contain a pastille, or pomander, according to the fashion of the sixteenth century, esteemed as a preservative against poison.” Numerous detached sepulchral brasses exist in parish churches in the country, and almost every year we hear of one or more which for want of being secured in time, are mislaid and lost.

Dr. Bromet remarked that some brasses commemorative of the family of Mauleverer, have been within a few years removed from a stone in the chancel of St. John’s church near Laughton le Morthen.

Mr. Smith, in reference to the destruction of ancient remains by railway projectors, observed, that the directors of the Lancaster and Carlisle railway were about to carry their line through and destroy one of the few Celtic monuments remaining in this country. It consists of thirteen large stones of Shap granite, and is situated in a field the property of the Earl of Lonsdale on the road from Kendal to Shap, and about two miles from the latter place<sup>c</sup>. The attention of the Earl of Lonsdale has been drawn to the circumstances in which this ancient monument is placed, with a view to effect its preservation.

Mr. Wright observed that it was very desirable that the Committee should keep

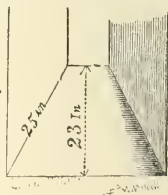
<sup>c</sup> There is an engraving of this monument in the October number of the Gentleman’s Magazine.

a watchful eye on the progress of the numerous railways lately projected. During the progress of excavating, many remains of antiquity had already been destroyed, and although some articles had found their way into private collections, no exact account had in most cases been preserved of the position and circumstances of their discovery. If the monument alluded to by Mr. Smith must be destroyed, it is to be wished at least that some intelligent observer should be present to note down any discoveries which may be made. Mr. Wright had heard that antiquities had been recently discovered in excavating for the Margate and Ramsgate railway, but could not learn what they were or what had become of them.

Mr. Smith exhibited a sketch of some early masonry in the cellar of a house in Leicester, forwarded by Mr. James Thompson, with the following letter:—

“On September 28, Mr. Flower of this town was informed by the sexton of St. Martin’s church, that there were some curious arches in a cellar in his occupation. Mr. Flower was sketching some Norman arches in the belfry of the church, at the time, which, the sexton said, reminded him of those in his cellar. In the evening Mr. F. visited the place in company with a few friends, and was so much struck with the remains, that he bestowed considerable examination upon them, and took a rough sketch on the spot. I should state that the house under which the cellar is situated is an old one, it has rather a large projecting gable, and is probably of the date of Queen Elizabeth’s reign. The masonry of the wall in the cellar is composed mainly of rough irregular-shaped pieces of stone, principally granite, which are laid together in convenient portions, but not in regular rows. Over the heads of the arches, intended to be round, are rows of tiles, which are similar in shape to those used in the Jewry wall, and which, as you will perceive, resemble those to be met with in remains of Roman origin. There are also, in various parts of the wall, other bricks of the same shape, but not laid in order.

“The following are the measurements of the openings: from the top to the bottom of the first arch on the left hand, 48 inches; width, 22 inches. Width of the opening in the recessed part, 8 inches. This was the entire width of the *actual opening*. The depth of the splaying is 23 inches, leaving 12 inches on the outer side, which is not to be seen, as there is nothing but earth-work beyond: the entire thickness of the wall is however 35 inches, from which the extent of the splaying outwardly is inferred. From the angle at the base of the outer orifice to that of the inner (on the cellar side) is 25 inches; from the *base* of one to the *base* of the other is 23 inches; thus, the second arch is on the surface of the wall, 44 inches high, 22 wide; the third, 50½ inches by 22; and the fourth, (on the right of the picture, and filled up with rubbish,) 50 inches by 24.



“On the opposite side of the cellar, that is, the eastern one, are four square recesses, which are situated 2 feet 10 inches above the floor, and in a line nearly corresponding in position with the arches on the other side. They are 15 inches wide by 10 deep; from the surface of the wall to the back of each recess is 11 inches. The bottom of each recess has been covered with a large tile. There are three hollows, of less size and irregular shape, higher up in the wall, but they may have been made by accident. On measuring the dimensions of the cellar, I found them to be as follows: length from north to south, 9 yards 29 inches; breadth from east to west, 4 yards 32 inches. It is almost exactly two cubes.



The height I forgot to measure, but think it is nearly three yards. The thickness of the wall on its south side is at least 38 inches. The floor of the cellar is about 6 feet below the level of the street. I have forgot to mention, that the arches are divided by a space of from 29 to 32 inches. Thus far I have given you the facts: conjectures about the origin of this singular and (to me) mysterious remain, I leave to be made by your better-informed friends.

"I may add, that the street in which the relic was discovered, is called Town-hall-lane. Formerly, I learn, it was known as Holyrood-lane, and the neighbouring church, now St. Martin's, was designated St. Cross. The Town-hall, a building of the Elizabethan era, is nearly opposite—its western extremity is exactly opposite the old house under which the cellar is situated.

"The original level of the ground (before the made earth had accumulated) would not, it seems to me, have been less in depth than that which lies between the level of the street and the floor of the cellar. In some parts of the town the made earth lies much deeper than six or seven feet."

#### NOVEMBER 13.

Mr. John Dennett, of New Village, Isle of Wight, presented, through Mr. Smith, a rubbing of a sepulchral brass of a knight of the fourteenth century, in Calbourne church, Isle of Wight. "The brass," Mr. Dennett states, "has been broken in several places, and is badly embedded in a new stone, very uneven; in some places it is above, and in others considerably below, the surface of the stone. It is no longer in its original place, having been removed during the late rebuilding of the church. It was in a slab of Purbeck marble, which covered an altar-tomb close to the south transept, which has been pulled down, and the tomb in consequence destroyed. It seems that an inscription and date was cut on the marble, but not a fragment of the slab is to be found. The effigies probably represents one of the Montacutes, earls of Salisbury, the ancient possessors of Calbourne, from a female descendant of whom the property came by marriage to the Barrington family." Mr. Smith observed that Mr. J. G. Waller, editor of the "Monumental Brasses," from a peculiarity in the execution of this brass, as well as from a striking resemblance of features, believes it to have been engraved by the same artist as one in Harrow church, Middlesex, to the memory of John Flam-bard, and another to the memory of Robert Grey, at Rotherfield Greys, Oxfordshire: the latter bears the date of 1387.

Mr. W. H. Brooke, of Hastings, exhibited a drawing of a monumental brass just discovered beneath the flooring of the second corporation-pew in the chancel of All Saints church, Hastings. It represents a burgess and his wife, the figures being two feet one inch in length. Above them is the word *Ehesus* in an encircled quatrefoil, and beneath an inscription:—"Here under thys ston lyeth the bodys of Thomas Goodenouth somtyme burges of thys towne and Margaret his wyf of whose soules of your charite say a pater noster and a ave." There is no date, but from the costume of the figures this monument may be assigned to the latter part of the fifteenth century.

Sir Henry Ellis communicated a document from a chartulary of the priory of Carisbrook, relating to the founding and dedication of Chale church, in the Isle of Wight. Sir Henry remarked that the late Sir Richard Worsley possessed another register of the deeds of Carisbrook priory, from which, in his "History of the Isle

of Wight," 4to. 1781, p. 244, he gives the substance of this same instrument, but he could not have seen its importance for the present purpose, that of ascertaining with certainty the actual date of one of our old parochial churches, as he has omitted to give us its exact date, describing it merely as a deed of the time of Henry the First; and he has said nothing of the age, the structure, or even of the existence at the present time of a church at Chale. It was under this instrument that Chale was made a parish, separate from Carisbrook, and it is evident from it that no previous ecclesiastical structure existed at Chale, so that whatever features of the original architecture are still to be traced in Chale church, however few, they may be of use as tests for comparison in forming an opinion of the age of other parochial churches. Henry the First's was a reign in which many new parish churches were erected<sup>d</sup>.

Mr. Smith read an extract from a letter from Mr. R. Weddell, of Berwick-upon-Tweed:—"I was recently at Gilsland, and from thence took several short trips to examine the Roman wall in the vicinity. At Caervoran not a vestige remains. The tenant has recently filled up the baths, &c., and the site of the camp is covered with potatoes and turnips! Notwithstanding all that has been done and said, down to Hodgson, much remains for investigation, and I hope some of the Members of the Association will soon direct their steps to that district. At Caervoran I saw an inscription which I suspect has never been printed. It is on a stone with fluted sides, ornamented on the top with a vase, and reads

At Burdoswald another stone has been recently found, but the inscription is much defaced, and part of the upper side has been lost. All I can make out of it is,

.....OACR...  
CO...A.COS  
LICINIVSC...  
.....SPI...

DOBIAN  
CADRO  
VOTVS

The tenant also shewed me a small emperor Licinius, much defaced, which he has his farm. The entrance to the camp through distinctly seen, and about midway between it and the wall to the north are several large stones clasped together with iron rods. I have some other rough memoranda, which I shall hereafter write to you about, having previously compared them with Horseley's "Britannia Romana,"

<sup>d</sup> CARTA WILLIELMI WINT. EPISCOPI DE  
ECCLESIA DE CHALE.

Anno ab incarnatione Domini M.C. xiiij. kal. Decembr. facta est Conventio in Insula Vecta inter Ecclesiam Sanctæ Mariæ de Caresbroc et Almetum eiusdem Ecclesiæ presbiterum, et Ecclesiam S. Andrea de Chale, et Hug. Gernun qui eandem Ecclesiam fundavit, in presentia Willielmi Giffard Wintoniensis Episcopi qui eadem die prædictam Ecclesiam de Chale dedicavit; apud quam dedicationem exclamavit et confirmata est hæc Conventio multorum testimonio. Almetus presbiter calumpniabatur quod Ecclesia de Chale erat de parochia Ecclesiæ Sanctæ Mariæ de Caresbroc, et Hugo Gernun dicebat quod homines de feodo suo non erant Ecclesiæ de Caresbroc, vel alibi atulati, set vivi potuerant ire antiqua consuetudine ad quam vellent Ecclesiam, et mortuorum corpora ubicunque vellent sepelire. Hoc dicebat eos potuisse et fecisse. Almetus autem hoc negabat, et per considerationem calumpniæ suæ probationem offerebat. Set ne dampnum super utramlibet Ecclesiam verteretur et ut pax et amor inter eos et ipsorum amicos confirmaretur, per considerationem communium amicorum et per concessionem et confirmationem Episcopi facta est hæc Concordia. Hug. Gernun

concessit Ecclesiæ S. M. de Caresbroc totam medietatem terræ et decimarum et sepulturæ et oblationum, accepta propria domo sua, quas miserunt vel mittent ad Ecclesiam de Chale sive homines in ipsius Hugonis feodo manentes, sive quicumque alii. Et ad servicium et sustentationem et defensionem et reparationem Ecclesiæ remanet sine participatione terra qua Hugo dotavit Ecclesiam et decima propriarum carucarum, et ut supradictum est oblationes propriæ domus. Et presbiter de Chale faciet totum servicium Ecclesiæ in vivis et defunctis, in libris et vestimentis, in defensione et reparatione, eam si funditus corruerit. Et hoc totum faciet sine auxilio et erogatione presbiteri de Caresbroc. Et per hanc Concordiam concessit Almetus presbiter fieri atrium apud Ecclesiam de Chale. Hanc Conventionem Episcopus sigilli sui testimonio approbavit, et sub perpetuo Anathemate confirmavit ut quicumque hæc Conventionem scienter violaverit anathema sit. Testibus hiis Richerio capellano Episcopi et decano, Stephano clerico, Rogero de Melafold, Radulfo Mausello.

"The Chartulary," a small 4to. on vellum, in the hands of Mr. Rodd, the bookseller of Great Newport-street. 1844.

and Hodgson's account of the Roman wall from Newcastle to Carlisle. The latter author (Part II. vol. iii. p. 209. cxiv.) prints the dedication to the god Silvanus, now at Lanercost, correctly, but does not shew how the letters are placed, and omits to notice that in the last line the letter *ε* is joined to the preceding *κ*.

The Rev. Brymer Belcher, of West Tisted, Alresford, Hants, communicated a notice of Roman remains at Wick, near Alton. It appears that many years since a portion of a field in which are vestiges of extensive buildings, was opened, when pavements and walls were discovered, and immediately broken up for repairing the roads, but Mr. Belcher says that the foundations of other buildings are still remaining and would well repay an excavation.

The Rev. E. G. Walford, of Chipping Warden, contributed a brief notice of the discovery of some stone coffins at Clalcombe Priory, Northamptonshire, the property of Mr. C. W. Martin, M.P., accompanied with a sketch of the most perfect specimen.

Mr. Joseph Jackson, of Settle, Yorkshire, presented through Mr. Smith, a lithograph of a Norman font, lately rescued from obscurity in Ingleton church. Mr. Jackson reports that a font of beautiful workmanship is lying unnoticed and nearly covered with grass in Kirkby-Malhamdale church-yard. It is used for mixing up lime for whitewash, with which the arches and pillars of the church are periodically bedaubed. The repeated application of the whitewash has however not yet entirely obscured all traces of their elaborate workmanship.

Mr. John Adey Repton communicated notices of discoveries of three skeletons, and weapons or instruments in iron, much corroded, on the site of an ancient camp at Witham called Temple Field, and of urns containing bones and ashes in a field at the east end of the town of Witham. The former were discovered in cutting the railway, the latter were turned up by the plough. A map and drawings were exhibited in illustration. The urns were so much broken by the plough, that out of the fragments of six different specimens, Mr. Repton and Mr. W. Lucas (who assisted in the examination) were able only to form a single one. It is sixteen inches high, ten inches in diameter at the top and seven at the bottom, in colour a light gray, with a raised indented rim, about three inches from the mouth. The other fragments are of a dingy red and brown black, and are mostly stamped with circular and triangular holes. The urns have been worked by hand and are rudely executed; the clay of which they are composed is mixed with small white stones and bits of chalk.

A letter was read from the Rev. Arthur Hussey, of Rottingdean, on peculiarities of architecture in the churches of Corhampton, Warnford, and East Tisted, Hants. Although the quoining of Corhampton church consists not of Saxon "long and short work," but of large stones, such as appear in more modern edifices, the walls are sufficiently characterized as being Saxon by that peculiar kind of stone-ribbing which, having been depicted at page 26 of the *Archæological Journal*, does not require to be further described or remarked on than by stating that this peculiarity is yet in good preservation on all the walls of Corhampton church, except those of the eastern end of the chancel, which are of modern brick. The present entrance to this church is through the south wall, and at the same part where the former entrance is indicated to have been, by an arch with a short rib ascending from its crown to the wall-plate, similarly to a rib above a perfect arch opposite in the north wall; although this last does not appear to have contained a

doorway. In the south wall is a square stone, having at its angles a trefoil-like ornament, and engraved with a circle which incloses on its lower half some lines radiating from a central hole. This is said to be a consecration-stone, which, from its little elevation above the ground, it may have originally been, although its lines would lead us to infer that it has served also for a sun-dial. Corhampton church has no other tower than a modern wooden bell-turret at its west end, above an original window divided by a rude oval balustré. The chancel-arch, also rude, springs from impost-like capitals, and is of depressed segmental shape. A stone elbow-chair, formerly occupying part of the altar-steps, has lately been placed within the altar-rails; and in the chancel pavement is a rough irregularly oblong stone, rudely incised towards its angles with crosses, denoting it to have been the altar-stone.

The Norman church at Warnford is a long plain edifice, comprising a chancel, a nave, a west tower, and a south porch. Its walls, being very thick, appear still to be in excellent condition, although the church is rendered damp by trees which closely surround it. The chancel and nave, being of equal breadth and height, are externally distinguished only by the juxtaposition of two of the roof-corbels. The tower is square, and from certain marks on its north and south sides, is probably older than the nave; but it possesses nothing of Saxon character except, as at Barton and Barnack, the absence of an original staircase; unless, perhaps, originality may be due to the existing stairs, composed of triangular blocks of oak, fastened to ascending beams supported by carved posts, and a semicircularly recessed landing-place in the south-eastern corner of the wall. The upper part of the tower has been repaired with brick, but its belfry-windows, two on each face, are original large circular holes, splayed inwardly and lined with ashlar. The porch and inner doorway are of a pointed style. Inserted in the north wall, one within and one without the church, are two small stones with inscriptions, evidently of great antiquity; but the letters, partly illegible from age, are wholly so, except to those conversant with ancient characters. Against the south wall is a consecration-stone, precisely similar to that of Corhampton, but in better preservation, it having been secluded from the weather by the porch. The present east window is an insertion of the fourteenth century, but on the inside of the east wall is a large arch, which probably contained windows corresponding to the Norman windows in the side walls. The ceiling is flat and modern, but some roof-brackets and corbels below it indicate that the ancient roof-timbers may probably remain. This church is sadly disfigured by high pews and a huge monument at its east end.

At East Tisted, Mr. Hussey saw a hagioscope with openings in the Perpendicular style; but as a new church is there in course of elevation, this interesting ecclesiastical feature is now, probably, no more.

Dr. Bromet observed that in one part of this communication, Mr. Hussey seemed to doubt whether Corhampton church may not have been restored since Saxon times, with some of the materials, and on the plan, of a preceding Saxon edifice. But such doubts, he thought, are not admissible; for otherwise they might be applied to every church without a recorded date. Considering it, therefore, as really Saxon, he thought that this church is a monument peculiarly valuable; our few other Saxon ecclesiastical remains being only towers, doorways, or smaller portions of buildings.



Mr. Thomas Inskip, of Shefford, Beds, communicated an account of Roman remains found a few years since in the vicinity of that town. It appears that for a long time this locality has been productive of vast quantities of interesting objects of art, of the Romano-British epoch, most of which, discovered previous to Mr. Inskip's researches, have been either lost or dispersed. "Roman vaults have been emptied of their contents, vases of the most elegant forms and the finest texture have been doomed to destruction for amusement, and set up as marks for ignorance and stupidity to pelt at. In another direction, I have known a most beautiful and highly ornamented urn with a portrait and an inscription on its sides stand peaceably on the shelf of its discoverer, till being seized with a fit of superstitious terror lest the possession of so heathenish an object might blight his corn or bring a murrain amongst his cattle, he ordered his wife to thrust it upon the dunghill, where it perished." Mr. Inskip's descriptive narrative proceeds as follows:—

"A similar fate inevitably awaited the relics found at Shefford, and in its immediate neighbourhood at Stanford-Bury, had not he who now records their escape been the humble instrument of their preservation. Indeed a number might have been destroyed previous to my becoming acquainted with their existence, the earliest intimation of which arose from a denarius having been carted with gravel from a neighbouring pit, and laid in the public road; it was afterwards picked up and brought to me for sale; this led me to inspect the scene of operation, and to watch and assist in future discoveries. The first objects of gratification were two large dishes of the reputed Samian ware, one of which is ten inches in diameter, radiated in the centre, and having the maker's name crossing it. The other was a beautiful specimen, with horizontal handles, and ornamented with the usual pattern round the edge. The larger dish of the two is doubtless the *lanx*, as its large size, and the prefix to the maker's name, sufficiently indicates—OFFAGER.

"Some time after, a Roman urn, surrounded by eleven Samian vases, was discovered, most of which were in a perfect state. A great quantity of broken glass also was found here, together with a whitish-coloured bottle of earthen manufacture.

"A fresh supply was subsequently found of terra cotta vases, somewhat larger than an ordinary sized tea-cup, with various names impressed across their centres; also a great quantity of greenish-coloured glass, but too much mutilated to admit of restoration. The bottom of one of these glass vases is round, eight inches in diameter, remarkably thick, and wrought in concentric circles; the neck and mouth are three and a half inches in width; the handle being of much thicker substance is preserved entire, and is exquisitely wrought into the device of a fish's tail.

"At the same time and place was found a brass dish or pan, which one of the labourers, suspecting to contain money, wrenched to pieces in his eagerness to secure it. This was greatly to be regretted, as the form of this vessel was of a high order of taste; but with much patience I have succeeded in restoring it to its primitive shape. On one side is a looped handle, the top of which, representing an open-jawed lion's head, is joined to the upper rim; on the opposite side protrudes a straight handle, terminating with the head of a ram; the bottom is turned in beautiful concentric circles, and has still adhering to its inside (however strange

it may appear to the sceptical) a portion of its original contents. A similar vase was found at the opening of Bartlow hills in 1835, which has but one handle and is far inferior in point of elegance; a drawing of it is given in the *Archæologia*. A coin of first brass was lying close by, much corroded, bearing on the obverse an imperial head, though not coronated or laureated; on the reverse a faint impression of a Roman altar. Not far from these was found an iron stand or case for holding a lamp. Another coin of third brass in fine preservation, and covered with a beautiful patina, was found on this spot.

"Afterwards, when digging by myself, I struck my spade on a large amphora, and added many fractures to those it had received; by cementing it together, I soon restored its original shape and dimensions. It has two handles, its height exactly two feet, and its broadest diameter eighteen inches. Near to this amphora were placed three terra cotta vases of great beauty, ornamented round their margins with the usual leaf of the laurel or the lotus, or whatever else it may hereafter be determined to be. These were taken from the earth without the slightest injury, and are still perfect as when first made.

"A beautiful glass vase was the companion to these,—its size double that of a modern sugar basin, it is radiated with projecting ribs, its shape is nearly globular, it has no handles, is of a fine pale amber colour, and was doubtless used for a funeral purpose.

"A small glass funnel was found here, which is restored from fragments to its original shape. A lachrymatory, or unguentarium, was lying near, but too much mutilated to invite an attempt to mend it. On one side of the vault, and close to one of the vases, a hole had been scooped in the earth, in which was deposited a quart or perhaps three pints of seeds, charred, and still perfectly black; through the dryness of the soil they had been admirably preserved.

"At a small distance from the three beautiful vases last mentioned, was discovered a quantity of blue glass, which from the newness of the fractures I concluded had been just broken by the spade. I collected the pieces, and cementing them together, they formed a beautiful jug or ewer, the shape of which is the most chastely elegant that taste could design or art execute. Its graceful neck and handle, its beautiful purple colour, and the exquisite curl of its lips, so formed to prevent the spilling of the fluid, proclaim it to be one of the most splendid remains of antiquity. It is radiated longitudinally, and unites great boldness of design with delicacy of execution. In contemplating this precious relic we feel that time and a reverence for taste and antiquity, have given to it a much more sacred character than the pagan rites it may have assisted to administer. At various times numbers of Samian vases were disinterred from this spot, amounting to more than three dozen, and of great varieties of shapes; the names impressed across several were *MACCIVS—CALVINVS—LYPPA—TENEVM—SILENVS—LIBERALIS—SILVVS—OFCOET*, &c. &c.

"The ground in which the foregoing relics were discovered, like many other places of Roman sepulture, was by the way side, lying on the Icknield road in a straight line between Dunstable and Baldock, not indeed on the main street which passes through the Ichnel ford, but (as I judge) on a vicinal way, for which opinion there is strong presumption, from its passing so near to the old military station at Stanford Bury, and which road Salmon has traced as far as Cainho, from whence he says it went on to Baldock; if so, it doubtless passed through Sheffield,

and close by the very spot where these relics were discovered. This burial ground forms three sides of a square, which has originally been enclosed with a wall of sandstone from the neighbouring quarry; the foundation may be easily traced at the depth of three feet, the present high road forming the fourth side of the square. The depth of these deposits was about three feet from the earth's surface.

"That the whole of this inclosure contained the ashes of persons of distinction, may be inferred from the great beauty and value of the relics interred with them; some of these are of the most sacred character, such for instance as the bronze acena or incense pan, the blue jug or simpulum, and a sacrificial knife found with them. All of these implements belong to the priestly office, the two last of which, with the cyathus, are frequently seen on the reverses of Roman coins, indicating the union of the imperial and pontifical dignity.

"A considerable time elapsed after the before-mentioned discoveries, when I conjectured from the official uses and purposes of many of the remains themselves, the probability of finding a place of pagan worship in their immediate vicinity. I commenced a search accordingly. After much labour and patience, I found the site of a Roman building at the distance of about half a furlong from the cemetery, and by digging round it, ascertained it to occupy an area of thirty feet by twenty, round which, about the foundation, was deposited a great quantity of mutilated remains of Samian pottery, and other coarse ware, most of the latter having probably been manufactured from the earth of a contiguous spot, which for ages, and to this day retains the name of '*Oman's Pond*.' The clay dug from hence is well adapted for the purpose of making such articles, and I have no doubt a pottery once formed a part of the site of this (Roman's) pond. This success induced me to try once more the old scene of my labours. By digging round the outside of the cemetery, I found a silver trumpet, of very diminutive size, being only sixteen inches in length; also a curious iron instrument, used as I presume to fasten the nails and pick the hoofs of the horse whose rider's ashes reposed with his bones in this place. Here was formed a trench or cist, about twelve feet in length, filled with the usual deposit of ashes, burnt bone, and charcoal; over this were placed Roman tiles leaning against each other at the top, so as to form an angle and protect the dust beneath. Here also was deposited a denarius of Geta. Another denarius of the above prince was found at some distance; they are both in fine preservation and of exquisite workmanship, and represent the ages apparently of nine and of twelve years.

"Some copper moulds for pastry were also found here, very highly ornamented. Although almost every deposit contained abundant evidence of cremation, yet no discovery has been made of a regular Ustrinum. On one occasion the workman employed to dig, &c. found at the depth of eighteen inches a ring adhering to his mattock, which escaped the slightest injury. It is a signet-ring of the age of Henry the Second, and bears a cypher and an ear of corn in intaglio. Immediately beneath this a beautiful Roman urn was found, adorned with elegant scroll-work in high relief; and descending fourteen feet deeper a mammoth's tooth lying on the sandstone rock. These three last articles were deposited beneath each other in a perpendicular line, and no doubt further fossil remains of the mammoth lay contiguous, of which several indications presented themselves. The tooth weighs seven pounds and three quarters. A variety of articles have been found occasionally deposited at the bottom of the urns, such as rusty nails,

whisps of hay or sedge-grass, bits of iron, pieces of lead, &c. : in others a quantity of the common snail-shell, sea-shells, &c. A bit of lead found in one has the precise shape of a pot-hook. A ball of pitch was found at the bottom of a very large amphora, a vessel capable of containing more than four gallons. Balls of pitch were thus frequently put by the Romans into their wine to give it a flavour, and the insides of amphoras were often pitched throughout for that express purpose.

"In one urn was found several balls of clay, which appear to have been kneaded by the hand, and are somewhat elongated."

Dr. Bromet read a note from Mr. H. J. Stevens, of Derby, offering to send drawings of some singular fragments of apparently early Norman work in the church-yard of St. Alkmund.

Dr. Bromet stated that, through the civility of Mr. Stevens's clerk of the works he did examine the fragments alluded to. They are of that coarse reddish grit-stone which, it would seem, was employed even for sculptural purposes in Derbyshire and Yorkshire previously to the use of lime-stone. Many have been door and window-jambs, and are embellished with the various interlacings and chimerical animals sometimes found on the more ancient church-yard crosses. Two of them have on one side a series of semicircularly-arched panels, divided by short flat columns, with large flat capitals, such as we often see on ancient fonts, and as these were found in the south-east corner of the chancel, they are possibly parts of the tomb or shrine of St. Alkmund, who was killed A.D. 819.

Dr. Bromet suggested, in furtherance of the objects of this Association, that the secretary be requested to communicate with the minister and churchwardens of St. Alkmund's, and the secretary of the Derby Mechanics' Institution, recommending, in the name of the Society, that all the more ancient sculptured fragments found on pulling down the late church of St. Alkmund, be deposited either in the said Institution's museum, the town hall, or such other place easily accessible to the inhabitants of Derby as to the minister and churchwardens may seem fit.

The following letter from Mr. Charles Spence, of Devonport, was read. It was accompanied by rubbings of incised slabs, &c. :—"I transmit a few observations respecting the church of Beer Ferrers, in this county, which I recently visited. Every admirer of genius will recollect that this edifice possesses a melancholy notoriety as having been the place where Charles Stothard, the author of the 'Monumental Effigies,' was killed. In the church-yard, and against the eastern wall of the church, stands an upright stone which at once relates the manner of his death, and commemorates a man whose fame will never die while archæology has a lover, or science its votaries. The church itself is beautifully situated on the banks of the Tavy, and not far from the confluence of that river with the Tamar; it is built in the form of an exact cross, the length of the two transepts, with the intervening breadth of the nave, being exactly the same as the length of nave and chancel, viz. 90 feet. On the north side of the upper portion of the cross is the vestry room, once the chantry chapel, which according to Lysons was collegiate, and founded for six priests in the year 1328, by William de Ferrers, and endowed with the advowson of the church at Beer Ferrers. This chantry chapel is separated from the rest of the church only by the beautiful canopied monument which probably covers the remains of its founder and his lady: in form it resembles the monument of Aueline, countess of Lancaster, in Westminster



Abbey, and like it, is dishonoured by having its interior blocked up so that part of the monument is in the chapel, and part forms the wall of the vestry.

**“ALTAR.**—The floor of the Altar (immediately under the communion-table) consists of a slab of marble, eight feet long by four feet wide, which is most beautifully carved with rose-wheel circles and hexagonal elongated departments, sustaining what would seem to have been an altar-stone, about six inches in height, the sides of which are deeply grooved or fluted, in one hollow, with roses interlaced with leaves carved thereon in bold and beautiful relief. The Altar is ascended from the nave by three steps; the edge stones of the upper compartment or step have been beautifully cut in bas-relief with shields, arabesques, &c.

**“CHANCEL.**—The chancel and its chapels were separated from the nave and side aisles by a cancellum or screen, the basement of which is still left; it is of Decorated character, and has been richly painted; each of its compartments formerly contained a painting of some saint, and in one the figure of a female may yet be deciphered, but it is in so mutilated a condition that it would be difficult to guess whom it was intended to represent.

**“NAVE.**—The nave is filled with the original open sittings of Perpendicular character, quite entire, and beautifully and elaborately carved. At the north-east corner of these pews is a shield cut in wood, and on the south-east corner is another, whereon are blazoned horse-shoes (arms of Ferrers), and rudders of ships or vessels.

**“WINDOWS.**—Those of the north transept are very beautiful specimens of Decorated work, as is also the great window of the south transept. Those of the south side of the church are Perpendicular. On the north side the windows are debased and bad. The eastern window, which Rickman states to have been ‘a fine one,’ has been destroyed since his survey, and a choice specimen of the true Churchwardenic style inserted in its place.

**“PAINTED GLASS.**—In the south transept is a shield of arms blazoned quarterly, but at too great a height for me to decipher them. Such also was the case in a debased window in the north side of the nave, where appears to be a figure resembling a knight, and a shield argent, charged with a cross gules, but turned upside down. The glass representing Sir William Ferrers and his lady, in tracing which C. Stothard fell and was killed, and which was in the east window, is probably in a deal case (marked glass) which is kept in the north transept. An engraving of it may be seen in Lysons’ ‘Magna Britannia.’

**“FONT** extremely rude. It is described by Rickman as being of rather singular character. To me it appeared only as a rude imitation by unskilful hands; it consists, to use the words of Lysons, ‘of a truncated polygonal shape, resting upon four foliated ornaments, encircled by a band of rather rude execution.’

**“PARVISE** is yet left, but much mutilated. The door and steps leading to it are nearly choked up with rubbish, &c.

**“TOMBS.**—Beside that in the chancel previously alluded to, there is a very beautiful effigy in an arched recess, in the wall of the north transept, representing a knight cross-legged, in the act of rising from his recumbent position and drawing his sword. He is armed completely in mail, over which is a surcoat. The sword is suspended from a broad belt, and his heater-shaped shield is pendent from his neck by a guige or strap—his mailed head rests upon his helmet. The effigy has been broken off at the knees, and the body of the animal on which his feet rested is gone, but the four paws and tail yet remain. The whole monument bears great

resemblance to that of Sir Robert de Vere, in Sudborough church, Northamptonshire.

"NORTH TRANSEPT.—An Altar has evidently been erected here. The elevated altar-step yet remains, and just before it lies an

"INCISED SLAB.—It represents a cross, and at the intersection a heart. Irradiated above is an inscription, 'Hic jacet Rogerus Champernowne Armiger ejus anime propicietur Deus Amen.' The Champernownes became possessed of the manor of Beer Ferrers before the close of the fourteenth century. I have seen other, and hope to send for the inspection of the Society specimens of these engraved slabs, which, though somewhat rare in the eastern parts of England, do not appear to be uncommon in this western portion of our country; indeed the old Norman practice of inscribing round the edge of the flat grave-stone is still practised here, and almost every church presents instances of it. There is another stone near the foregoing, apparently very ancient; the letters are cut in very deep relief, the words, 'Orate pro Will'mo Champernoun.' Royal arms very coarsely executed on four pennoncelles; around are painted a rose, harp, porteullis, and fleur-de-lis.

"Roof entirely modernized, and chancel-arch spoiled.

"In conclusion, I may state that the exterior of the church has a pretty appearance; its nave, side aisles, and the little chapels in the upper angles of the cross, together with its low tower surmounted by a kind of corbel-table, resembling machicolations, look well from every point of observation.

"Such is the church of Beer Ferrers, which Lysons states to have belonged in the reign of King Henry the Second to Henry de Ferrariis or Ferrors, ancestor of the numerous branches of the ancient family of Ferrors in Devonshire and Cornwall."

#### NOVEMBER 27.

Mr. M. W. Boyle presented through the Rev. J. B. Deane a portfolio of prints and drawings, illustrative chiefly of places in London. It comprises, 1. Illustrations of Crosby Hall. 2. Occupiers of Crosby Hall. 3. Illustrations of St. Helen's Church and Priory. 4. Illustrations of Gresham College. 5. Illustrations of Leathersellers' Hall. 6. Miscellaneous Illustrations.

THE PAINTINGS IN EAST WICKHAM CHURCH, KENT.—The Secretary read letters from Archdeacons King and Burney, in reply to communications from the Committee. Archdeacon King writes, "Having upon the receipt of your former letter, cautioned the churchwardens of East Wickham against farther proceeding in the matter of the fresco-painting in the church, I was desirous of obtaining, as it was a new case, the opinion of the Bishop upon the subject. His Lordship has inspected the painting, and his opinion, with which mine agrees, is, that the fresco is not worth preserving."—Archdeacon Burney says, "I am very sorry to say that the paintings will not be saved. It is quite impossible, however, for me not to express myself very greatly indebted to the bishop of Rochester not only for his courtesy and prompt reply to the letter addressed to him by me from Canterbury, but for his having likewise visited the church himself, and stayed all proceedings, until I could accompany his Lordship, and inspect the paintings with him. They were in a much more decayed state, I confess, than I had expected, and any restoration would have amounted to almost an entirely new work, even if

there had been any funds, or the least inclination on the part of the church-wardens to restore them. No authority could of course be officially exerted for any such expenditure: and the frescoes, in their present condition, though highly curious and interesting to the antiquary, are not to common eyes, it must be admitted, ornamental or attractive. Neither the archdeacon of Rochester, who had also visited them, nor the vicar of the parish, I ought to add, had testified the least wish for their preservation. As far as I was informed also, the parishioners were quite indifferent about them. We must therefore rest satisfied with the nice and careful drawings which Mr. Wollaston has executed. The Association also may rejoice in having done their duty, however unsuccessfully, in drawing the attention of the competent ecclesiastical authorities to these relics of ancient art."

Read a letter from Mr. Daniel Henry Haigh, of Leeds, giving an account of an examination of several churches in the county of York. Mr. Haigh writes:

"On the 30th October, I made a short excursion to the southern border of this county, and visited on that and the following day, the parish church of Laughton-en-le-Morthen, the neighbouring chapel of St. John's, and the churches of Anstan and Thorpe Salom. A passage in Mr. Hunter's Deanery of Doncaster, which states that the 'lid of a Saxon cistus,' resembling in its ornaments that at Coningsborough, is preserved in the church-yard of St. John's, and Mr. Rickman's notice of the remains of Anglo-Saxon architecture in the parish church of Laughton, led my steps in this direction. There is no mention in the Domesday Survey of any church in this parish, but its importance in the times of our Anglo-Saxon forefathers is proved by the fact there recorded, of its having been the residence of Earl Edwin; 'Ibi ten. comes Eduin aulam.' Westward from the church, about fifty yards distant, are the remains (as I believe them to be) of Edwin's hall, consisting of a high circular mound, standing between the extremities of a crescent-shaped rampart of earth. The Anglo-Saxon portion of the church is small. It consists of the west wall of the north aisle, and the western bay of the north wall. It is easily distinguished from the rest of the church by its masonry, and the dark red sand-stone with which it is built; the magnesian limestone being employed in the Norman chancel, as well as in the Perpendicular nave. Mr. Rickman has given a good representation of the doorway in the north wall, in his communication on Anglo-Saxon architecture, printed in *Archæologia*, vol. xxvi., but an erroneous impression may be conveyed, by his having given the same dark tint to the hood-moulding of the original doorway, and to the low segmental arch which now forms the doorway, which is of much later date; and to make room for which the under sides of the original imposts have been cut away. Since Mr. Rickman's time, much of the rough-cast which covered this portion of the walls has been removed, and disclosed long and short quoins east of the door and close to the second buttress of the north wall; proving that here there was an angle in the wall, and leading to the supposition that this was a porch of the Saxon edifice. In digging graves on the south side of the church, the foundations of a wall have been met with; this seems to prove that the Saxon church was of greater extent than its Norman successor. Of the latter, the chancel walls, and the piers on the north side of the nave remain. The rest of the church is of early and good Perpendicular work, or rather transition from Decorated to that style. The capitals of the Norman piers on the north side of the nave have abaci placed upon them, corresponding with those of the piers on the opposite side, so as to make them of

equal height with the last. The spandrels of the arches in the north side, have angels holding scrolls, and those on the south side, demi-angels. There is no clerestory, the nave being lighted by the windows of the aisles only, four on the north, three on the south, each of three cinquefoiled lights, square-headed. The dripstones of these windows are good, and terminate in very well-carved corbels of the following designs :

## SOUTH.

1. Bust of a man and woman, the faces much distorted.
2. Busts of a king and queen.
3. Busts of a merchant and a bishop.

## NORTH.

1. A lion, and a monster.
2. Half figures of a giant, devouring a child ; and of a knight in the armour of the time of Edward III.
3. As South 2.
4. A fiend tormenting a lost soul, and St. Michael embracing a redeemed one.

"There is no chancel-arch. Of the rood-screen the lower portion only remains, and that is partly concealed by pews. It is of stone and of good character. In a line with it, the lower portion of an oak screen extends across the north aisle. Close to it is a handsome wooden eagle gilt, rather an unusual feature in a parish church. The font is Decorated, of octagonal form, and of the following dimensions : height, 3ft. 7in., width across the top, 2ft. 5in., width of bowl, 1ft. 10in., depth of same, 1ft. 1in. A figure of it is given in Rickman's 'Attempt.' The panelling and tracery differ in each of its sides.

"In the chancel is a recess under a semicircular arch, 3ft. 10in. wide, serving the purpose of a double sedile; and a piscina 2ft. 4in. wide, with a triangular-headed arch. The ascent to the Altar is by four steps. The ancient altar-stone is fixed in the pavement of the south aisle, at its south-east corner, partly hidden by pews. The crosses in the uncovered part are very distinct.

"The tower is a beautiful structure, and is surmounted by a lofty crocketed octagonal spire ; its height is said to be 185 feet ; of the bells, one is ancient, and has the legend, in Lombardics, 'Ave Maria gracia plena dominus tecum.' In the lower story the springers remain of what would have been a fine vault of fan-tracery had it been completed. The neighbouring chapel of St. John is in a state of ruinous disorder, but it contains some objects of great interest. These are a rood-screen, a parelose, a pulpit, and several open seats, with good Perpendicular tracery at the ends, of oak ; a font somewhat similar to that at the parish church, but scarcely so finely carved ; and the tomb already mentioned. The font is 4ft. 4in. high and 2ft. 7½in. wide at the top ; the diameter of the bowl is 1ft. 10in. and its depth 1ft. It has on one side a shield of arms, barry of six, on a chief, a lion passant dexter. The tomb is of Early English date, ridged, 6ft. 7in. long, 2ft. 4in. wide at the head, and 1ft. 7in. at the foot. Its ornaments consist of a rich cross with a slender shaft, and ten very deeply-cut circular scrolls of foliage and fruit, two above and eight below the transverse limb. The altar-stone of this church is under the seats in the nave ; the crosses rudely formed.

"From Laughton I proceeded to Anstan, passing in my way some remains of earth-works which I had not time to examine. I was prevented from taking such notes as I wished of Anstan church, by the presence of a party of men who were busy making arrangements for some festival, and putting up a temporary gallery for the purpose. I noticed however that the end of each aisle had formerly been



a chapel, the central bay of each east window containing a canopied niche of stone, and on each side of these windows were brackets. In the chancel was an ancient tomb-stone reared against the wall, on which was the figure of a lady with an infant. I think that the tower and spire of this church, although on a much smaller scale, are of the same date, and perhaps designed by the same hand as that of Laughton.

"I now proceeded to the village of Thorpe Salvin. The font and the south doorway of this church are well known to antiquaries, having been figured in 'Archæologia' and in Hunter's 'Deanery of Doncaster.' I was gratified to find that by the taste and good feeling of the present incumbent the font has been cleared of whitewash, and it is now a beautiful specimen of Norman work, the sculpture being nearly as sharp as it ever was. The various subjects afford some useful information respecting the costume of the twelfth century, ecclesiastical and civil.

"In this church also the altar-slab remains within the altar-rails, but broken into several pieces. There are three sedilia, level, with trifoliated heads, under ogee hoods, and an embattled cornice above. The sedilia at Anstan are of the same character. The piscina is a small square recess; the orifice plastered. There is a lychnoscope, an Early English window widely splayed internally, with a transom near the sill. The lower part as well as the upper has been glazed. It commands a small square recess in the opposite wall, which, I think, were the plaster removed, would be found to have pierced the wall. In the north wall of the chancel is an aumbry with a segmental-arched head. North of the chancel is a pretty chapel of Decorated date. It has a piscina with a trifoliated head under an ogee arch, and a shelf above it, which is rather unusual; and east of this, close to the ground, a square recess in the wall, slanting westward. In the south-east window of the nave, in its eastern splay, is a trefoiled niche. The general character of this church is Norman, but it has many later additions. This was the limit of my excursion."

2. A letter from Archdeacon Jones of Llanfachroth rectory, Bangor, in reference to the statement made to the Committee by the Rev. H. L. Jones on the condition of several churches in Anglesey. In consequence of a communication from the Committee the Archdeacon writes:—

"I considered it my duty in my new capacity of Archdeacon, to go and inspect the condition of Llanphangel Ysceifiag church. Accordingly I requested the dean of Bangor, the patron, the incumbent, and the rural dean, to meet me on the premises last Tuesday. The dean could not attend, but the rural dean and myself went over the interior of the church, and after examining it thoroughly, we came to the conclusion that the *walls* were in such an unsafe condition as barely to admit of any improvement or repair; in fact they project in several places so much from their perpendicular, as to give the appearance, at least, of being *unsafe*. However, of this any common mason or builder would be a better judge than either the rural dean or myself. If the *walls* can be depended upon, I do not doubt but that the roof and other disrepairs could be sufficiently set right by an outlay of perhaps a £100 or at least £150 or so. But I very much doubt the safety of the *walls*. We found what Mr. H. L. Jones called the south transept roof in a shocking state and ready to fall in. This is entirely owing to the leaden gutter on the roof having been so long neglected, and indeed the whole church bears evident marks of neglect, wilful or otherwise, on the part of those whose

duty it was to keep it in order and repair. Let Mr. Jones, who has visited the church, himself inform us whether he thinks the walls safe to rebuild on, and what are the 'beautiful details' he speaks of, the preservation of which he deems it of such moment to contend for. To our *unarchitectural* eye there did not appear any details deserving of the epithet 'beautiful,' and a great portion of the building is decidedly *modern*; built, I mean, not further back than 1626, by the Beon family. The body of the church is doubtless much older, and the doorway or entrance is somewhat striking. The main reason, however, which the dean assigns for abandoning the old building, is that (besides its being in a dangerous state) it is too far from the main population. This argument, however, would not weigh much with me, if Mr. Jones can shew me that the walls of the old church are safe."

3. A letter from Mr. James H. Dixon of Tollington Park, Middlesex, respecting a locality called Abbey Hill, on the high road between Calton and Winterburn, about eleven miles from Skipton in Craven, in the parish of Kirkby Malhamdale. Here Mr. Dixon has noticed extensive foundations of buildings, and enquires what abbey or religious edifice stood here. He does not find these remains alluded to by the local historians, and the only reasons he has for believing them to have belonged to an ecclesiastical building of consequence are their extent, and the names of the adjacent fields, which are "Friar's Head," "Kirk Syke," "Kirk Garth," "Great Church Doors," "Little Church Doors," "Chapel Maze," &c.

Mr. Wright read a letter from the Rev. Lambert B. Larking, stating that the Members of the Association residing in the neighbourhood of Maidstone had formed themselves into a Local Committee for furthering the objects of the Association, and that he, Mr. Larking, had been requested to act as Chairman to the Committee.

Dr. Bromet quoted a letter from the Rev. W. S. Hartley, to shew, in reference to a statement made by Mr. Way at a former meeting, that service is performed at St. John's, Laughton, seven times a year.

The Rev. J. H. Barham exhibited a flint celt recently found in a field at Betherden, Kent.

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It has been determined that the Archæological Meeting for 1845, shall be held at Winchester, in the first week in August.

## Notices of New Publications.

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THE ILLUMINATED CALENDAR AND HOME DIARY FOR 1845, COPIED FROM THE HOURS OF ANNE OF BRITTANY. 4to. *London*, Longman and Co.

This charming volume is the most successful attempt that has yet been made to reproduce at a moderate expense the rich colouring and effect of the elaborate miniatures which enrich the illuminated manuscripts of the latter half of the fifteenth century. Most of those who have visited the manuscript department of the Bibliothèque Royale at Paris have seen and admired the "Hours of Anne of Brittany," with its numerous embellishments, which may be considered the finest examples that exist of the brilliant school of artists who at that period (it was executed about the year 1499) devoted their talents to this lucrative branch of art. These illuminations consist of a series of subjects connected with each month of the calendar, with borders, &c., also bearing reference to the season; a considerable number of pictures of sacred subjects; and many other ornamental devices and letters. The subjects of the borders, which are gorgeously rich, are flowers, with various kinds of insects. The volume before us contains the whole of the calendar, with its miniatures and borders. They are partly printed in colours, by Mr. Owen Jones (whose artistical skill in this department is so justly celebrated), and partly coloured by the hand of Mr. Humphries; and by means of both processes the resemblance of the copies to the original is surprising. Twenty years ago no one would have believed it possible to produce such a volume at five times the price, so great is the perfection and facility to which the processes necessary for its production have now been brought. In the part occupied in the manuscript by writing, the editor of the copy has inserted the more useful entries of a calendar for the year 1845, so as to render the ornaments of the past applicable to the present. It forms an elegant and appropriate Christmas gift, and will help not a little to make our countrymen and countrywomen conversant with arts and manners as they existed in former days. We rejoice to see that the publishers intend to issue similar volumes in succeeding years; we hope it may be a profitable enterprize.

We will not undertake to describe the numerous borders of gold and colours, with beautiful and accurate drawings of the flowers peculiar to each season, and hosts of butterflies, moths, beetles, caterpillars, &c. contained in this illuminated calendar. The miniatures of the months are not only attractive as finished pictures, but they comprise faithful delineations of the buildings and costumes of the age to which they belong. The month of

January is illustrated by a charming little landscape covered with snow, in the foreground of which a weather-beaten traveller is seen arriving at the place of his destination; an open gallery in the house he is about to enter leads us to conclude that he will be received with the festive entertainment which has always characterized the commencement of the year. February introduces us to the interior of a house in which a portly *bon-vivant* is enjoying the pleasures of the table beside a glowing fire, whilst an upper compartment of the picture shews us the dreary season without. In March we have the first operations of the countryman, the lopping of trees, while the wife of the labourer is seen gathering the sticks for fire-wood; in the distance a strong castle, with a party of armed knights issuing from its gate, perhaps to indicate that at this period they began to ride forth after tournaments and adventures. April is the month of flowers, and we are presented with a lady (the 'chatelaine' of the fortress seen in the back-ground) in her garden, occupied in making garlands, while her maidens are gathering flowers. In the merry month which follows, we have a singular May-pole, with two youths in front of the picture bringing home their "May," whilst others are seen in the distance marching in procession with their branches. The miniature of the month of June is a charming picture of mowing, executed with so much delicacy that we even distinguish the flowers and weeds among the grass; the back-ground being occupied by a village, and a pretty church in an elevated position in the middle of it. In July we have reaping, with another village and church. In August we have the winnowing of the grain: the back-ground exhibits one of those châteaux or hôtels of which we still see many remains in France and Flanders, but of which we have none, and perhaps never had any, in England. The transition from the feudal castle to the gentleman's mansion appears to have been more sudden and abrupt in this country than on the continent. The illumination of the month of September exhibits the process of the vintage, men pressing out the juice of the grapes by treading them in large tubs, bare-footed and bare-legged. In October people are occupied in sowing the earth, and the back-ground is occupied by a pretty landscape, with farmers' houses, and a pond of water with swans. November was the season of fattening pigs, the flesh of which was one of the great articles of food among our forefathers. The swineherds are here represented leading them to the woods to feed on acorns. In the back-ground we have another château. December winds up the series; the pigs are being killed preparatory to the approaching festivities of Christmas and a new year; and the upper compartment again gives us a glimpse of steeples and roofs covered with snow.

This is the general series of subjects which appears in the old illuminated calendars, but varying considerably in the manner in which they are treated, and in the style of execution. A few calendars of different dates, selected with taste, and published during as many successive years, will form a series of volumes beautifully illustrative of the manners and condition of different periods of medieval history.



COLLECTION OF ARCHITECTURAL ORNAMENTS OF THE MIDDLE AGES IN THE BYZANTINE AND GOTHIC STYLES. BY CHARLES HEIDELOFF, ARCHITECT, AND PROFESSOR OF THE POLYTECHNIC SCHOOL OF NUREMBERG, GERMANY. With 64 Plates. London, Hering and Remington, 1844. 4to.

This is a valuable work, deserving to be better known, and the English translation of the letter-press, which now accompanies the plates, will greatly facilitate this object. It is desirable that English architects should make themselves acquainted with the foreign varieties of Gothic architecture, although it is seldom to be wished that they should imitate them: to architectural amateurs the comparison is so extremely interesting, that there is little fear of their neglecting any opportunities for investigating it. The work consists of a series of examples of capitals and other details of Byzantine and German architecture, corresponding to our Norman and Gothic, carefully drawn and well engraved at Nuremberg, where it was originally published in eight parts: the chief objection to the work, in its present form, is that this arrangement is still adhered to, instead of a chronological or systematic one of some kind, which would be much more convenient: the continual jump from the twelfth to the sixteenth century, and back again, is rather puzzling, especially for students.

The subject which this work naturally brings before the mind of an English antiquary or amateur of Gothic Architecture, is the comparative chronology of this style in England and in Germany; and here he will find on commencing, the same stumbling-block as in most other foreign works on the subject; the dates assigned to particular specimens are very inconsistent and unsatisfactory: in general, though by no means always, they assign dates about a century earlier than we should affix to similar buildings in England, after making allowance for the variation of style, or rather of the ornament and mode of working in each successive style, which might naturally be expected between one country and another; the same in kind, only greater in degree, as the provincialism which is so strongly marked between the different parts of the same country. Whether these authors are right in assuming this priority of date, may fairly admit of question, and it will generally be observed that those amongst them who have most carefully investigated the subject, have been the most ready to abandon the claim as untenable, and to acquiesce in the chronology adopted by the English authorities since the time of Rickman, as the most consistent with reason, and with ascertained facts: for instance, M. De Lassaulx in Germany, and M. De Caumont in France, in their recent works have adopted the English chronology, or have arrived at the same results.

So far as the work before us affords evidence, it is remarkable that in almost every instance in which an ascertained date is mentioned, it agrees with the received English chronology. For instance, the chapel of the Klostre Heilbronn, founded in 1135, (I. 4; and VII. 3, 4.); Walderich's chapel at Murrhard, the work of Abbot Herbot in 1180, (III. 1—3; and

V. 1—3); Holy Rood monastery at Vienna, founded in 1134, (IV. 1); S. Michael's Schwabischall, built by Gebhard, bishop of Wurzburg, in 1156. All these agree perfectly in style with English buildings of the same periods, and although there is a marked national character, they would naturally be assigned to the twelfth century by any person acquainted with the general history of architecture, but ignorant of these particular examples.

On the other hand it seems impossible to reconcile these with the other examples of the same style given in this work to which such very different dates are assigned: without any apparent difference of style, we have several referred to the beginning of the eleventh century, and others to the eighth. The only ground for these strange vagaries appearing to be that the monasteries were *founded* at those periods; this very obvious mistake has been continually made, and is still persevered in to an extraordinary extent. The date of the foundation of an abbey or of a church is satisfactory evidence that no portion of it is earlier than that time, but none whatever that it is not later; it is at least as probable that in the course of ages every vestige of the original buildings of a religious establishment, which has greatly increased in wealth at a subsequent period, should have disappeared amidst repairs, restorations, rebuilding, and enlargement, without any distinct record of the fact, than that any given building was erected at a remote date in a style earlier by some centuries than that generally in use at the period.

The numerous buildings assigned to Charlemagne are in so many different styles of masonry as well as sculpture, that it is impossible they can all be of the same period: one of the best authenticated appears to be the portico or gatehouse of the abbey of Lorsch, in the Bergstrasse, engraved by Moller; the style of this is very late and debased ROMAN, such as we might expect to find at that period, before the arts of the Romans were quite lost: the addition of a staircase at one end of this building, in rude and clumsy Norman work, concealing part of the Roman cornice, was probably made in the eleventh century, and serves to confirm the impression that the rest is a genuine piece of work of the time of Charlemagne. If this is correct, then the Kaiserberg, (VI. 1, 2,) to which the same date is assigned, must have been rebuilt in the thirteenth century, the period to which the ornament clearly belongs.



S. Walderich's, Murrhard, A.D 1180

Bamberg cathedral, founded in 1004, and the original building completed in 1012, may be considered as a more doubtful case. The style of that obscure period is not easily ascertained: it is possible that the same style continued in use for two centuries from this period to the end of the twelfth, but it seems hardly probable that ornaments so nearly identical as those at Bamberg and others, here engraved side by side with them, acknowledged to belong to the latter period, can be the work of the same age. The trefoil arch (I. 4) is found abundantly in the churches on the Rhine, in the rich Romanesque or Byzantinesque, which M. de Lassaulx has convincingly shewn to belong to the very end of the twelfth or beginning of the thirteenth century; and all the ornaments here engraved from Bamberg appear to be of later character than those found in the interesting church of Schwartz-Rheindorf, opposite Bonn, which is recorded in a cotemporary inscription behind the Altar to have been commenced in 1148 and consecrated in 1151.

In England it is pretty clear, from a variety of evidence, that the masonry of the early part of the eleventh century was so bad that such buildings as were erected of stone at that period would scarcely stand above sixty years; and the more usual material for buildings of all kinds was wood: even quite at the end of that century the works of Lanfranc at Canterbury, of Remigius at Lincoln, and of Gundulph in the white tower, London, are still extremely rude, and the joints of the masonry wide enough to admit two fingers, while the principal part of the ornament is cut with the hatchet. Some parts, such as the capitals at Canterbury, cut with the chisel, have evidently been worked at a subsequent period, some of the caps being still left half finished, and others not even commenced, but left ready for carving. In Germany the state of the arts, both of masonry and sculpture in stone, may have been much more advanced, but no satisfactory evidence of this has yet been produced.

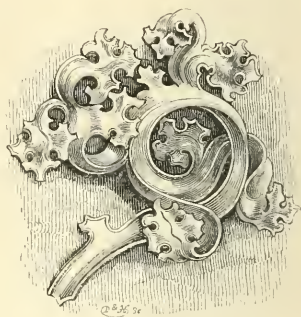
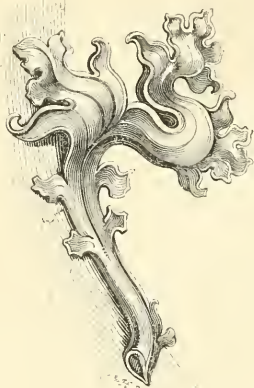
St. Sebald's, at Nuremberg, is assumed to be of the eleventh century, from its resemblance to Bamberg, having no records of its own: it bears an equally close resemblance to the other examples before mentioned as undoubtedly of the twelfth century, and this date would appear far more probable.

Subsequently to this period the dates appear to be all well authenticated, and the style to agree with what might be expected at those dates.

Of the thirteenth century we have a capital from Denkendorf, still Byzantine, (II. 2); two curious capitals from Lilienfeld, in Lower Austria, (IV. 1); a very beautiful piece of sculpture in relief of a knight and his betrothed, from the head of a doorway at Rotweil, in the Black Forest, (VI. 5); and a richly carved wooden chair, or throne, with the arms of king William of Holland, crowned in 1247, probably in this very chair; the ornament agrees with that period, and it is a highly interesting specimen of early oak carving.

Of the fourteenth century, M. Heideloff gives no specimens, unless perhaps some of the beautiful ironwork (II. 3, and III. 5) or the wooden panels (V. 8, and VI. 8) may be of that period.

Of the fifteenth century, however, he has numerous and beautiful examples of sculptured ornaments, both of stone and wood; some good and characteristic crockets, (I. 5, II. 5, and IV. 6).



Crockets from the Oratory at Urach A D 1472.

A very rich piece of sculpture in wood, said to have been the oratory of Count Eberhond, at Urach, in 1472, with various details of it on seven plates, (IV. 2—8); these are quite luxuriant, and in general appearance more like what in England would be called Decorated work, though the profiles of the mouldings would mark the fifteenth century here as well as there; nor was it unusual in England for the ornaments of wood-work of that period to resemble at first sight the style of the preceding century. In Germany, however, there is a boldness and vigour in the sculpture throughout this century which we do not find at home; witness the panel from a stall in St. George's, Tubingen (III. 6). Our Perpendicular style is peculiar to ourselves; the German work of the same period is much more free and bolder, and rather resembles the French Flamboyant, but still has a distinct national character of its own. One marked peculiarity is the studied resemblance to twigs, or branches of trees, preserved in the tracery, with the continual recurrence of stumps as if cut off: this is very distinctly shewn in the specimen from Aix la Chapelle (VI. 4).

Of the ornaments of the sixteenth century, M. Heideloff also furnishes a number of beautiful specimens, but rather of furniture than of architecture; such as the stamped leather from the panels of a state carriage in 1555 (I. 6, 7), from a book-cover (II. 3). In wood-work there are also numerous and beautiful examples, from desks, stalls, &c.

Altogether this work is a fit companion for Mr. Shaw's Specimens and other beautiful works. The coloured door which forms the frontispiece is an excellent example of the rich effect of Polychrome.

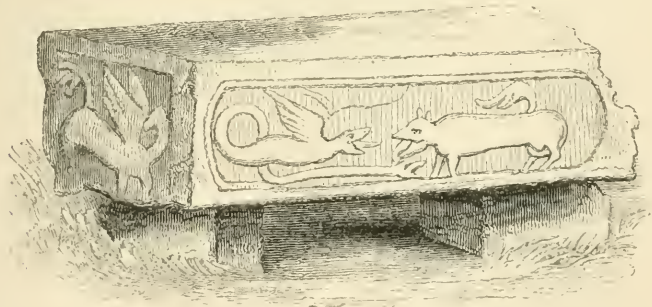
I. H. P.



THE HISTORY AND ANTIQUITIES OF CLEVELAND. By J. WALKER ORD, Esq. 4to. Parts I. to VI. London, Simpkin, Marshall, and Co.

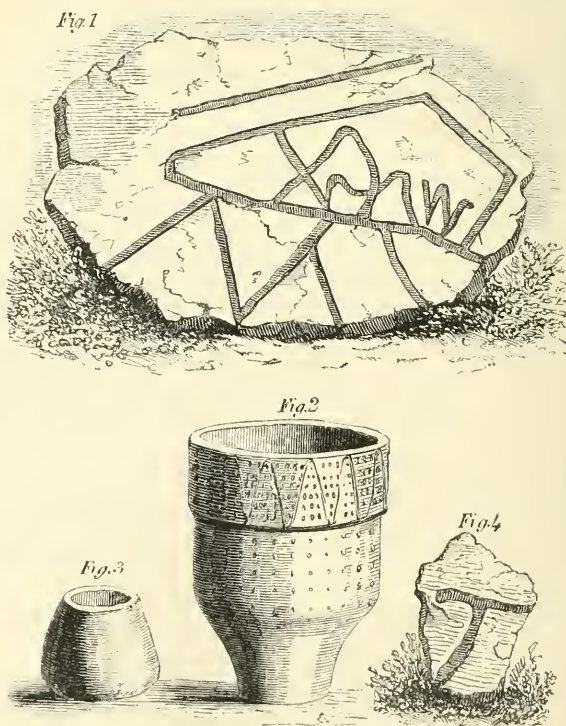
Mr. Ord has entered upon a laborious and praiseworthy undertaking with the zeal of an amateur and the industry of a practised antiquary. It is advertised to be completed in twelve Parts, of which we already possess six. The earlier pages consist of a general account of the history and antiquities of the district, which, in parts, is to our taste a little too diffuse,—there is too much of general matters which have little or no connection with the locality, and which, by repetition in every local history, are repeated *ad nauseam*—but in excuse for this it may be said that it is a work, the chief circulation of which will be in the locality and among readers who cannot so easily gain access to the mass of materials and observations on early history and antiquities here presented to them. The writer is evidently a man of talent, and his book gains upon us as we advance, by the agreeable style in which it is written, and by the quantity of interesting and novel local information which it offers. The first Part contains the history of Britain, rather than of Cleveland, under the aborigines or original inhabitants, under the Romans, under the Saxons, and under the Danes. In the second Part, under the title of “The Norman Conquest,” the history becomes more local. After this we have a succession of interesting and ably-written chapters on the geology of Cleveland and its agricultural condition, and on its monuments of antiquity, primeval and medieval. In the fifth Part we have the detailed history of Gisborough priory, followed in No. VI., by that of the town and parish. It appears to us to be deserving of the high patronage under which it is put forth, and we hope that its extended sale will repay with interest the labours of its author. It is an extremely good specimen of provincial typography, is illustrated with numerous woodcuts inserted in the text, and by many large lithographed and copper-plate engravings.

It is in our power, by the kindness of the author, to give a specimen or two of the woodcuts which illustrate his work, and we select as the first, a figure of a curious carved stone, found near a stone coffin taken up in



Newton church in 1827. We believe Mr. Ord is not right in supposing it to be Saxon; it is evidently not older than the twelfth century, and the

style bears some resemblance to the Coningsborough tombstone given in the present number of our Journal. Mr. Ord has given a very interesting account of the opening of some barrows in 1843, on Bernaldby Moor, near Erton Nab, and of other British and Roman antiquities in this neighbourhood. Of one of these barrows he says:—"Brown or black loamy earth, fine and powdery, mixed with masses of pure charcoal in dense layers, seemingly of oak, small red burnt stones, and portions of human bones, were alternately thrown up by the workmen, and in this manner our labours progressed till dusk. In this case the men reversed their mode of proceeding, digging a tunnel-shaped passage direct east and west through the centre of the tumulus. We had now (half-past four) gone beyond the middle line, and were about to relinquish the task in despair, when a lad, who was plying vigorously with his spade, cried out, 'Dom it, here's a bit o' carved stean!' and was on the point of aiming a final *et tu Brute* blow at the precious relic when the narrator leaped down, and arrested the fatal stroke. On examining the place, I found the outline of a noble urn-shaped vessel (see sketch, fig. 2), standing upright, covered with a large shield-shaped stone (fig. 1),



curiously carved in the interior with some metallic instrument, representing, as I conceived, either a rude armorial bearing, or a religious device. . . . With great care and some difficulty (for it was nearly dark) I worked round

the urn with a knife, detaching it gradually from the adjacent mould, and having at length fairly disengaged it from the surrounding mass, held it aloft to the delighted assemblage, who hailed the long-expected sarcophagus with acclamations. The largest circumference of the urn (now in my possession) is 40 inches, the circumference of the top 36 inches, height from the base to the rim 13 inches, from the rim to the top  $3\frac{1}{2}$  inches, total height  $16\frac{1}{2}$  inches. The composition is of fine clay, burnt almost black in the interior, moulded apparently by the hand. The upper portion above the rim is marked with fine zig-zag lines, and the whole dotted with some pointed instrument. Inside we found a quantity of white calcined bones, comprising portions of the frontal, temporal, and parietal bones, several zygomatic processes, lumbar vertebræ, and portions of the tibia very complete, the femoral articulations of different individuals, numerous ribs, finger joints, and bones of the feet, besides a great many teeth in a remarkable state of preservation. The bones were evidently those of several persons mingled together, as they had been collected from the funeral pile, some of them evidently adult, others, from their size and form, of a tender age—not more than ten or twelve years old.” It was a bell-shaped barrow, and Mr. Ord considers it to have been a British interment. He adds, “Fig. 3 is a small urn, preserved entire, in the possession of Dr. Young, of Whitby, discovered a few years ago at Upleatham, within a larger urn. It contained ashes similar to the exterior urn. Fig. 4 represents a stone found near Court Green, in one of the tumuli which I opened by the kind permission of Sir John Lowther, Bart.”

T. W.

AN ESSAY ON TOPOGRAPHICAL LITERATURE. By JOHN BRITTON, F.S.A., &c. 4to. *London*, J. B. Nichols and Son, 1843.

Many years ago Mr. Britton attempted in vain to accomplish for the county of Kent that which it is to be hoped he has now achieved for Wiltshire. During the career of a long life devoted to rescuing the antiquities of our country from the neglect in which they were still held, visiting in turn all parts of England with one ruling object in view, he had opportunities of witnessing the ruin towards which many of our national ancient remains were fast declining, and of seeing how little had yet been done towards their preservation, and what vast efforts were to be made ere their value could be appreciated to an extent that would secure them from further and final spoliation and decay. Mr. Britton entered the field of archæological research when it possessed but few labourers, and his recorded exertions honourably shew how assiduously, for upwards of half a century, he has done his duty, and he must be gratified in witnessing the matured and ripened public regard for our antiquities which at the present moment is being developed, and which, all must own, his zeal and perseverance have essentially served to promote. The appeal which Mr. Britton long since made to the public to commence a systematic investigation of English antiquities, failed in its object, not from want of judgment or ability on his part, for in principle his project assimilated to those which are now so successful, but solely

because his aspirations were in advance of the capacity of the public mind to second or comprehend them. It is beyond the power of individual talent to counteract general apathy and supineness, and to induce a universal disposition to further so great a change as that from utter ignorance to intelligence, a transition which time and long teaching can alone effect. The Wiltshire Topographical Society, for whose use this Essay is especially published, though it is also of general application, has set an example to the antiquaries of other counties to gather together those materials for their respective histories which can only be properly collected by themselves through division of labour applied to their own districts and neighbourhoods. The best County Histories we possess in many respects fall far short of what is really wanted, from the impossibility of one individual doing full justice to a work which requires so much time, patience, judgment, and minute research, to be executed properly and completely. As Mr. Britton observes, "The author who reasonably expects to be paid for his labours, cannot afford either the time or the expenses which are required, and the wealthy country gentleman has usually other and more seductive demands on his attention. A resident clergyman or private gentleman may accomplish with completeness and minuteness a history of his own parish, as *White*, in the History of Selbourne; *Cullum*, in the History of Hawsted; *Whitaker*, in the History of Whalley; *Gage*, in the History of Hengrave; and a few others: but that of a whole county is more than ought to be attempted or could ever be adequately executed by one person." The Rev. Joseph Hunter, in his "History of Hallamshire," has forcibly shewn the great use of Topography, and its comparative neglect. "If this," says he, "has fallen amongst us into some degree of disrepute, who will venture to say that it does not lend a useful light to enquiries into almost every department of our national literature? Who will say that there is not room for the exercise of some of the higher powers of the mind? or that learning, both classical and indigenous, may not be successfully applied? Topography, in the sense it is now used, is a literature peculiar to the English nation. It cannot be said to have extended itself even to Wales or Ireland. No shire of Scotland has yet been described as our English counties are described. Foreign nations have admirable descriptions of their principal cities and towns, but their topographical writers have not yet learned to ascend the rivers, and penetrate the recesses of their pasturable forests, shewing us where men in the infancy of society fixed their habitations, and where and how the village churches arose in the infancy of Christianity. So little do foreign nations know of their country, that even Pæstum remained to be *discovered* within the memory of man."

For the benefit of the students in topography, Mr. Britton has given notices of the plans adopted by the chief writers in this department of literature, a brief and useful account of our national, historical, and topographical records, and a glossary of words in Domesday Book, so that the essay may extend its sphere of influence beyond the limits of the Wiltshire Topographical Society.

C. R. SMITH.



THE HANDBOOK OF LEICESTER, BY JAMES THOMPSON, 12mo. pp. 96.  
*Leicester*, 1844.

We are glad to see local guide-books compiled with some degree of taste and accuracy; they are humble works of utility, which may in general be made attractive and interesting, but which have too often been 'got up' in the most contemptible manner. The little volume before us is an honourable exception, and as such the more gratifying as it relates to so interesting a town as Leicester. Mr. Thompson has entered upon the task with a taste for his subject, and for the antiquities of all ages so thickly strewed around him, and the visitor may safely proceed under his guidance without any fear of being misled or misinformed. It is embellished with a few neat woodcuts of objects of antiquarian interest. We select as examples the cuts of two of the most interesting of the Roman monuments of Leicester. The first is an inscribed Roman milestone, of new red sandstone, which "is now placed in the

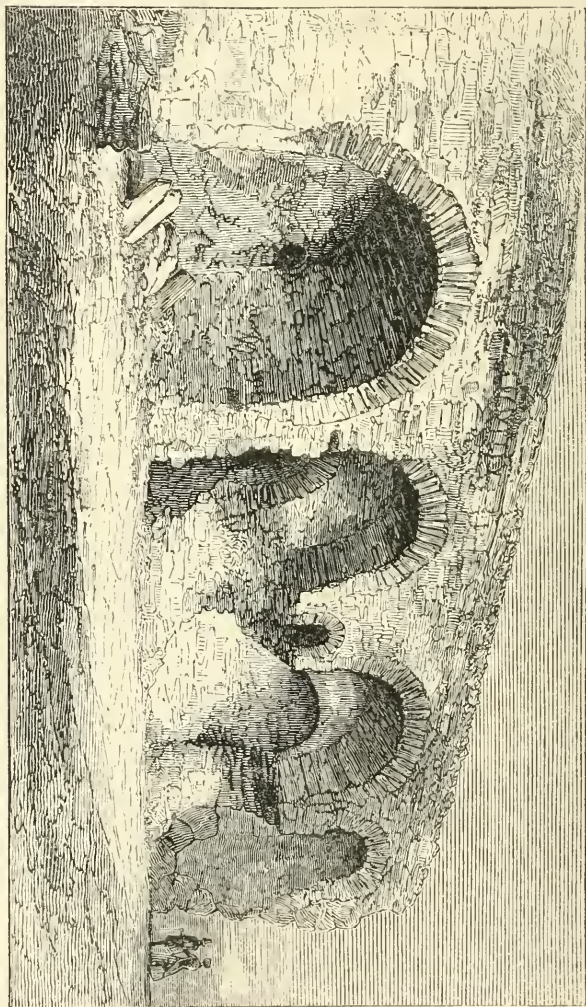


museum of the Literary and Philosophical Society. It was dug up on the side of the Foss road, about two miles on the north of Leicester, in 1771.

It is cylindrical in shape, it measures about 3 feet 6 inches in height, and 5 feet 7 inches in circumference. The letters of the inscription are rudely cut. In 1781 they appeared to be nearly as follows:—"—

IMP CÆSAR  
DIVI TRAJAN PARTH F DIV  
TRAJAN HADRIAN AUG  
POT IV COS III A RATIS  
III

The Jewry Wall, Leicester.



This inscription fixes, beyond any doubt, Leicester as the site of the Roman town of *Ratæ*, and might, from the spot in which it was found, be of some use in determining the measure of the Roman mile in Britain. The other cut we

select is a view of the part of the ancient Roman wall, called now the *Jewry wall*, the general appearance of which is here very well represented; but the layers of bricks are not sufficiently well defined, and the engraver has given the appearance of a receding arch to what was merely intended for a breach in the masonry under the third archway. Much doubt has existed on the original object for which this building served. It has been by some supposed to have been a temple of Janus, while others consider it to have been one of the Roman gateways of the town. Mr. Thompson has given a brief abstract of the various opinions on this subject, and concise accounts of the numerous other remains of Roman and medieval antiquity in Leicester, and we leave his book with the wish that it may serve as a model to similar guides to many an old and interesting locality.

T. W.

ANCIENT COINS OF CITIES AND PRINCES, GEOGRAPHICALLY ARRANGED AND DESCRIBED. By JOHN YONGE AKERMAN, F.S.A., &c. Nos. I and II., 8vo. *London*, John Russell Smith.

Such a guide to the collector and student of coins struck in the cities and provinces of the ancient world has long been required. The great work of Eckhel is expensive, and new discoveries have rendered it as a perfect list exceedingly incomplete, particularly in regard to the coins of ancient Spain, with which Mr. Akerman's geographical arrangement commences. The "Description" of *Mionnet*, excellent and most useful as it has been found, is yet very incorrect, and the little attention that had been paid to paleographical studies (a subject with which Eckhel seemed averse to grapple) at the period of the commencement of that work, has led him in some instances to confound the coins of three or four cities of Bætica, merely because their types resembled each other, though the inscriptions were altogether dissimilar. Moreover, from the number of supplements, *Mionnet's* work, until it be entirely remodelled, will be as troublesome for reference as it is costly to the numismatic student. To remedy these defects, and to afford to the less wealthy collector the information to be found only in many expensive volumes, is the object of the present undertaking, which has the additional advantage of being accompanied by most accurate engravings of every coin to which the editor can obtain access in the cabinets, both private and public, of England and the continent; almost every individual specimen in which, if purchasable, would perhaps cost the price of half a dozen numbers of this publication. It is scarcely necessary to add that this cannot be a pecuniary speculation, and that nothing but an ardent love of the subject, could have led the author to undertake a work requiring so much patience and labour, research and application.

C. R. SMITH.



THE HISTORY AND ANTIQUITIES OF DARTFORD, WITH TOPOGRAPHICAL NOTICES OF THE NEIGHBOURHOOD. By JOHN DUNKIN, GENT., M.A.S. 8vo. *London*, 1844. John Russell Smith.

Mr. Dunkin has industriously recorded a mass of facts, chiefly relating to the ecclesiastical and social history of Dartford, all of more or less value, and has thus earned the gratitude of all who can appreciate the utility of topographical compilations, which, requiring much zeal, discrimination, and labour, contrary to works of more direct and immediate interest, seldom repay the authors the expense incurred in publishing them, to say nothing of that incurred in various ways during the progress of compilation. The town of Dartford, lying on the direct and ancient road from London to Canterbury and Dover, is unquestionably of high antiquity. There are doubts as to its having any very strong claims to be identified with the Noviomagus of the Romans, but the discovery of an extensive Romano-British burial-place on East Hill adjoining the town, shews that the immediate neighbourhood was well populated during the Roman occupation of Britain. The two stations or posts next to London on the great road to Dover, namely, Noviomagus and Vagniacæ, have yet to be satisfactorily located. According to the Itinerary of Antoninus, the former should be placed much nearer London than Dartford, while that of Richard of Cirencester, fixing it about Dartford, renders thereby the sites of the proximate stations somewhat uncertain; the latter is marked in Antoninus as a position about Southfleet, not far from which place, in the immediate vicinity of Springhead, are extensive foundations of Roman building more than sufficient to indicate a station such as Vagniacæ probably was. It must be considered that places in the Roman itineraries, coming next to strong military stations, are always the most difficult to be traced at the present day, and the reason seems obvious; they were most likely places of secondary consideration, often neither walled nor fortified, on account of the protection afforded by the important stations to which they were intermediate. A more careful personal examination of places may assist in appropriating some of these dubious settlements. There are, no doubt, vast quantities of the remains of Roman buildings throughout England, in very unsuspected localities, the discovery of which will speedily follow a more general attention to indications unnoticed by the unpractised eye. In the neighbourhood of Dartford, as well as in other parts of the county of Kent, are numerous pits sunk perpendicularly sixty or seventy feet, and connected by passages which in some instances are said to lead to spacious rooms. If, as is probable, these subterranean apartments were tenanted by the early inhabitants of the district, there can be but little doubt of some of their implements or weapons being discovered were an excavation of the floors of the caves to be made, and it is to be hoped that Mr. Dunkin, with his practical knowledge of these mysterious works, may have leisure and opportunity to institute a regular exploration. Hasted describes these pits as having in some instances several rooms or partitions one within another, strongly vaulted and sup-



ported with pillars of chalk. Mr. Dunkin refers to a passage in Tacitus, which shews that these caverns were common to the German tribes. It runs thus: "They are accustomed also to dig subterraneous caves which they cover over with dung, thus rendering them suitable for a retreat in winter, and a storehouse for corn; for by this means they assuage the rigour of the cold: and should the country be invaded, they retreat into the caves and escape through the ignorance of the deceived enemy<sup>a</sup>." Mr. Dunkin has collected much curious information relative to St. Edmund's Chapel and the Priory. "The celebrity of the former in the middle ages gave name to the ancient road itself, which is called in many records *St. Edmund's Highway*." The following extract from the testament of an inhabitant of Dartford, in the time of Henry VIII., shews something of its internal arrangement. "Hugh Serle, of Dertford, directs his body to be buried in the chapel of St. Edmund, before his image; he gives to the rode light, 12*d.*; to our lady light under the rode, 12*d.*; to St. John Baptist, St. Peter, and St. James, 12*d.*; for a taper before St. Edmund in the chapel, 12*d.*, &c." The Priory founded by Edward III. for Sisters of the Order of Preachers, the successive prioresses, the grants and benefactions to the monastery, the privileges of the sisterhood, are consecutively and minutely described down to the visitation and eventual suppression of the monasteries by Henry VIII., who conferred upon Joane Fane, the last prioress, a pension of one hundred marks per annum, and upon the sisters grants varying from six pounds to forty shillings per annum. The situation of the several conventual buildings, Mr. Dunkin states, may be tolerably well ascertained from the present remains, and a faint idea of the church of the convent, he thinks, may be gathered from a representation of the model borne in the hand of the founder, on an ancient seal, attached to a deed in the archives of the Leather Sellers' Company, in London; it is there represented as consisting of a nave, choir, and short transepts, intersected with a low tower surmounted with a spire. That ill-managed but just struggle of the people of Kent, under Wat Tyler, to free themselves from intolerable oppression and degraded vassalage, finds a prominent place in the annals of Dartford, and a painful interest is attached to Mr. Dunkin's faithful narrative of burnings at the stake for religious notions heretical in respect to those of the reigning sovereign and her clergy.

C. R. SMITH.

<sup>a</sup> Solent et subterraneos specus aperire, eosque multo insuper fimo onerant, suffugium hiemi et receptaculum frugibus: quia rigorem frigorum ejusmodi locis molliunt: et si quando hostis advenit, aperta

populatur: abdita autem et defossa aut ignorantur, aut eo ipso fallunt quod quaerenda sunt. De Moribus Germanorum, cap. xvi.

*The List of Recent Archæological Publications, the Title-page and Index to volume I., are unavoidably postponed, and will be given in the next number.*

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